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*Advanced Research Project Approved By U G C*

## **Reassessment of Rasa Theory**

# रसालोचनम्

*By*

**Dr Brahmanand Sharma**

*Ex-Director Rajasthan Oriental Research Institute*

*&*

*Principal Investigator*

*Department of Sanskrit*

*University of Rajasthan*

*Jaipur*

*With English Translation*

*By*

**Dr B N Sharma (author)**

*&*

**Dr Prabhakar Shastri**

*Sahityacharya, M A Ph d., D Litt*

*Associate Professor of Sanskrit*

*University of Rajasthan*

*Jaipur*

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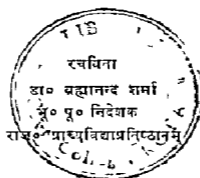
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# रसालोचनम्



26 जनवरी, 1985

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of  
Dr. B. N. Sharma**

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- 3 Abhinavarasamimansa (Sanskrit)
- 4 A critical study of Indian Poetics
- 5 Kavyasatyaloka (Sanskrit)
- 6 Tattvasatakam (Sanskrit)

## Preface

In the present age much useful work has been done by scholars like Dr S K De, Dr V Raghavan etc in the field of Sanskrit Poetics. Most of this work is of a descriptive, comparative and explanatory nature with analysis interspersed here and there. In spite of this, there can be no denying the fact that little new has been added to the rich treasure of Sanskrit Poetics with the result that scholars are often apt to remark that Sanskrit Poetics today stands where it was in the days of Panditaraja Jagannatha. In the West and in the communist world, Poetics is making big strides in the present era. In the circumstances it would have been in the fitness of things for us to carry forward the rich heritage of Sanskrit Poetics and to bring it at par with the modern trends prevailing in the world. Dr Rewaprasad Dwivedi has certainly introduced some new ideas in his work entitled *Kavalankarakarika* and thus has added something to the richness of Sanskrit Poetics. I too, have made an humble attempt in my works entitled *वम्बलट्कारदर्शनम्* *प्रतिनवरसमीक्षा* and *काव्यसत्यालोक* to add something to Sanskrit Poetics. Still much needs to be done.

The present work, *Rasalocanam*, is the result of the findings of my Advanced Research Project entitled 'Reassessment of Rasa Theory' approved by the U G C for a period of three years. I am very much grateful to the U G C for the financial assistance rendered by it towards the above project during this period. The findings are now being placed before the scholars on Poetics all over the world for their valuable comments so that the same may help me in my further work in the field of Sanskrit Poetics.

The work is written in Sanskrit in original karikas with a Vrtti thereon from my side

A translation in English is added for those who donot have access to Sanskrit language Dr Prabhakar Shastri, my student and Associate Professor of Sanskrit in the University of Rajasthan deserves my thanks for extending his help in respect of this translation My thanks, are due to Anuj Printers also which took keen interest in printing the work so nicely

*Brahmanand Sharma*

# विषय सूची

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प्रथम उद्योत

## सत्यनिरूपणम्

श्रमं तु प्रथमं वन्दे, श्रमिकञ्च ततः परम् ।  
श्रम. श्रमिकरूपेण, प्रतिष्ठा जगतो मता ॥ १ ॥  
ध्वनिकारं नमस्कृत्य, ध्वन्यालोकप्रसारिणम् ।  
विद्याधरप्रसादेन, रसालोक करोम्यहम् ॥ २ ॥  
न ममालौकिकी प्रज्ञा, वाचि न चास्ति पाठवम् ।  
आभासे मे न विश्वास, सत्यं हि शरणं मम ॥ ३ ॥  
सत्यं प्रियं हि सर्वस्य, सौक्ष्म्येणास्य प्रकृष्टता ।  
शास्त्रे ज्ञानमिदं प्रोक्तम्, काव्येऽनुभूतिरिष्यते ॥ ४ ॥

सत्यं सर्ववामभोष्टमिति काव्येऽप्यस्य स्थितिः । काव्यगतमेतत्सत्यं न हि भौतिकमपितु ज्ञानरूपम् । ज्ञानस्य चास्य न हि स्वतो ज्ञानरूपता अपितु विषय-गन्बद्धस्य तस्य ज्ञानरूपतेत्यस्मिन् ज्ञाने पदार्थानां ज्ञानविषयत्वेन स्थितिः । ज्ञानविषय-त्वमापन्नेष्वेषु पदार्थेषु सूक्ष्मता प्रयातेषु प्रभावकारितायां आविर्भावः । भौतिकपदार्थानां मुदाहरणेनास्य समर्थनम् । भौतिकपदार्थास्त्रिविधाः कठोररूपा, द्रवरूपा, वाष्परूपाश्च । कठोररूपाद् द्रवरूपस्य प्राप्तिर्द्रवरूपान्च वाष्परूपस्य प्राप्तिः । यथा—जलं पूर्वं हिमरूपम्, ततो द्रवरूपम्, ततश्चोष्णतायोगेन वाष्पत्वाप्तिः । एष भौतिकप्रक्रियादृष्ट्या सूक्ष्मता-प्राप्तेः प्रकारः । अनेन प्रभावकारितायां अतिशयः । ज्ञानविषयत्वमापन्नेषु पदार्थेषु या सूक्ष्मता सा ज्ञानप्रक्रियादृष्ट्या, परमेष्वाऽपि सूक्ष्मतेत्यत्रापि प्रभावकारितायां आविर्भावः । एषा प्रभावकारितैव काव्ये चमत्कारः । स च चित्तगतो वेगः । अनेन चमत्कारे तत्त्वद्रव्य-एकतः सत्यगता सूक्ष्मता अपरतश्च चित्तगतो वेगस्तद्गता तीव्रताप्रतीतिर्वाः । एषा तीव्रताप्रतीतिरनुभूतिरूपेति काव्ये सत्त्वानुभूतिरिति वक्तुं शक्यम् ।

विज्ञानादिष्वपि सत्यगताया सूक्ष्मताया स्थिति । परमेया बुद्धिप्रयत्नेन जन्या । एष च बुद्धिप्रयत्नो विरुद्धशक्तिरूप (Opposite force) इति तत्र चमत्काराभावः । मत्स्योन्मुखतानन्तर विज्ञानादिषु बुद्धिप्रयत्ने क्रियलता गते यत्र मूर्हतं सत्यगताया सूक्ष्मताया प्रतीतिस्तत्र चमत्कारोऽपि सम्भाव्यते । काव्ये सत्यगताया सूक्ष्मताया महृदयस्य समक्ष स्वत एवोपस्थितिरिति तत्र प्रयत्नस्यानपेक्षा । अत्र च कारणकविप्रतिभैव ।

किञ्च काव्ये विज्ञाने च सत्यानुभूत्योर्विषयदृष्ट्याऽपि भेदः । काव्ये सत्यानुभूतिर्लोकसवादायत्येति लोकसवादस्य तत्र विषयत्वेनोपस्थितिः । विज्ञाने सत्यानुभूतिर्भौतिकतत्त्वान्वेषणायत्येति भौतिकतत्त्वानां तत्र विषयत्वेनोपस्थितिः ।

प्राध्यात्मिकानुभूतावपि सत्यानुभूते तद्भावः । परमा न हि लोकसवादस्य अपितु भौतिकेतरतत्त्वानां विषयत्वेनोपस्थितिः । किञ्चात्र चेतनागताया स्वरूपोन्मुखताया प्राधान्यम् । काव्यगतसत्यानुभूती चेतनागता स्वरूपोन्मुखता यथाकथञ्चिद् विद्यमानाऽपि अप्रधानैव । अपरञ्चाप्रधानाऽप्येता चेतनागता स्वरूपोन्मुखता लोकसवादरूपसत्यसूक्ष्मताया माध्यमेन जन्या प्राध्यात्मिकानुभूती पुनश्चेतनागता स्वरूपोन्मुखता तदेकोन्मुखताया एव परिणामः । किञ्च प्राध्यात्मिकी अनुभूति मापनायत्येति तस्या स्थायित्वम् । न हि काव्यगताया सत्यानुभूताद्ये तत्सम्भाव्यते ।

अपरञ्च काव्यगतसत्यानुभूती मूर्तिमत्ताया अतिशयः । प्राध्यात्मिकसत्यानुभूती मूर्तिमत्ताया अभावोऽनतिशयो वा । विज्ञानादिष्वपि सत्यानुभूती मूर्तिमत्ताया अभावः । काव्यगतसत्यानुभूतेर्मूर्तिमत्तातिशयस्याय हेतुर्मदत्र पात्रादियोगः । अत एव काव्यस्य कविसृष्टिरिति ध्यपदेशः ।

मद्यानुभूतिरेया यथार्थानुभूतिरपि वक्तुं शक्यते । यथा—

श्रीवाभगाभिराम मुहुरनुपतति स्वप्नेन बद्धदृष्टिः,  
पश्चाच्चैनं प्रविष्टं शरपतनमयाद् भूमसा पूर्वकायम् ।  
दर्भैरर्धविलीढे श्रमविवृतमुखेऽत्र शिभिः कीर्णवर्मा,  
पश्योदग्रप्लुतत्वाद्भिदति बहुतर स्तोकमुर्व्या प्रयाति ॥

—प्रमिज्ञान—

अत्र धावतो मयभीतस्य मृगस्य सूक्ष्मधर्माणां वर्णनम् । अनेन स्थिद् यथायं सत्यं वा एतद्वर्णनमित्यत्र धर्मानुभूति सत्यानुभूतिर्वा ।

यथार्थतानुभूतिरेषा यथार्थताया यथार्थताबोधाच्च भिद्यते । यथा—  
“गोरपत्य बलीवर्दस्तृणान्यसि मुखेन स ।”

अथ यथायताया सत्ता निर्विवादा । पर वर्ण्यधर्माणा सूक्ष्मताभावेनाथ  
यथार्थतानुभूतेरभाव ।

‘गोपुच्छ हस्तद्वयपरिमाण, जटिलस्तदन्तभागश्च द्वादशागुलिपरिमाण ।’

अथ गोगतधर्मेषु यथार्थताया प्रतीनिर्बुद्धिप्रयत्नजन्येत्यत्र यथार्थतानु-  
भूतेरभाव ।

अनेनैतस्स्पष्टं यस्मत्त्वानुभूत्या तत्त्वद्वयमस्ति-सत्य तद्गता सूक्ष्मता च । अत्र  
सत्य प्रथम निरूप्यते ।

लोको भूल हि सत्यस्य, लोके सत्य प्रतिष्ठितम्,  
लोकाधारस्ततो रक्ष्यः, कविनाऽभिनिवेशिना ॥ ५ ॥

लोकसत्त्वेऽनुरागश्चेत् काव्यस्य रसनीयता ।  
तत्रैव तदभावे च, तस्य नीरसता मता ॥ ६ ॥

काव्यगतमेतत्सत्य लोकसम्बद्धम् । एतच्चेत्थम्-वाक्ये सत्यस्यास्य कविप्रति-  
भयोपस्थापनम् । कविप्रतिभायाश्च लोको विषय इति लोकादेव कविना अस्य सत्यस्य  
ग्रहणम् । लोकादस्य सत्यस्य ग्रहणे न हि कविनिष्ठोऽनुकरणरूपको व्यापारोऽस्माक  
गम्यत । अत्राय हेतुयंदनुकरणे वस्तुनस्तदत्त्वानुसरणम् । अत्र पुन प्रतिभाग्यस्य  
लोकसत्यस्यात्ममात्वरणम् । आत्मसात्कृतस्यैव चास्य प्रवाशनम् ।

अनेनैव हेतुना काव्यस्य कविमूर्ष्टिरिति व्यपदेशो विघातमूर्ष्टिवलक्षण्येन च  
तस्योत्कर्षं । पर बलक्षण्यमेतन्न हि काव्यस्य लोकेन सह सम्बन्धाभावस्य प्रयोजकमपितु  
लोकाश्रितस्य नवनिर्माणमात्रस्य प्रयोजकमित्यपि स्पष्टम् । ननु कवि प्रजापति स्वयम्भू-  
रिति पदमागिरवस्य प्रतिमाजन्याया सृष्टेर्मनोवाञ्छितत्वेन लोकेन सह सम्बन्धाभावसम्भा-  
वनेति चेदुच्यते-प्रतिभया लोकगताना तत्सम्बद्धानामेव वा सूक्ष्मरूपाणामुद्भावनसम्भावना ।  
प्रतिमागत रष्टि सृष्टिरिति पक्षद्वय भवति । तत्र रष्टिपक्षेण लोकगताना तदनुगताना  
वा सूक्ष्मरूपाणा षडेः प्रत्यक्षीकरण सृष्टिपक्षेण च तेषामभिव्यञ्जनमिति प्रतिमाजन्यस्य  
लोकगतस्य तत्सम्बद्धत्व वा स्पष्टमेव । ननु सृष्टिपक्षेणास्मिन्नभिव्यञ्जने रूपनिर्माण-  
मप्यन्तर्भूतमिति चेत् तदपि न मिद्वान्तहानि, यत एतन्निर्माण लोकसम्बद्धमेव । एव

सति कवे मृष्टिस्तस्य मनोवाञ्छिनेति यदुच्यते तस्यायमेवानिप्रायो यत्कविलोकान्मनोऽनु-  
कूलस्योपादानस्य ग्रहणे स्वतन्त्र ।

“अपारे काव्यससारे कविरेव प्रजापतिः ।

“यथार्थं रोचते विश्व तथेव परिवर्तते ॥

शृ गारी चैतन्वि काव्ये जात रममय जगत् ।

य एव शीतरागश्चेन्नीरस मयमेव तत् ॥”

— ध्वन्यालोक

इत्ययं श्लोकोऽनर्थैव रीत्या ग्राह्य । अत्रान्निमस्य पक्तिद्वयस्यायमेवार्थं  
प्रतीयते यद् यदि शृंगाररमस्य चित्रणे कवेरभिनवेशस्तर्हि स तदनुकूलमेवापादान लोकाद्  
गृहणातीति तस्य काव्यस्य मरसता । पर मदि स शीतरागस्तर्हि लोकगतेषु पदार्थेषु  
तस्यारुचिरिति लोकसम्बन्धरहितस्य तस्य काव्यस्य नीरसता । अत्र तृतीयपक्तौ शृ गारीति  
पद सीमितार्थमिति अन्तिमस्य पक्तिद्वयस्य निम्नगङ्गिन परिवर्तन युक्तियुक्तम्—

लोकमत्ये द्द्वी सत्यां जात रममय जगत् ।

तत्रैव रुच्यभावे च नीरस सर्वमेव तत् ॥

ननु 'नियतिङ्गननियमरहिताम् ह्लादकमयीमनन्यपरतन्त्राम्' इति मम्मट  
कुताया कारिकाया कविसृष्टेरनन्यपरतन्त्रत्वेनोपादानमिति तस्या लोकाश्रयत्वानुपपत्तिरिति  
चेदुच्यते—'परमाण्वाद्युपादानकर्मादिसाहकारिकारणपरतन्त्रा' इति अन्यपरतन्त्रत्वस्य  
वृत्तिगता व्याख्या । अत्र परमाण्वादीना विधातु पादार्थक्यम् । एतच्च पादार्थक्यं न हि केवल  
मृष्टिव्यापारात् प्रागपितु मृष्टिव्यापारकालेऽपि स्थितमित्यतीतकालिक वर्तमानकालि-  
कञ्चेति उभयकालिकमेतत्पादार्थक्यं ज्ञेयम् । अन्यत्वेनात्रेवविषयस्यैव पादार्थक्यस्य ग्रहणम् ।  
लोकस्य कवेर्यत्पादार्थक्यं तत्केवल कविव्यापारात् पूर्वकालिकं न तु कविव्यापारकालिकम् ।  
यतः कविव्यापारकाले लोकगतस्थाणा कविना घातमहात्कारणमिति तेषां पादार्थक्यस्य  
समाप्तिः । अनेन न हि लोकस्यानया दृष्ट्या कवेरन्यत्त्वम् । अन्यत्वाभावेऽप्येव सां  
कवेरनन्य इत्येव ज्ञेयम् । एव सति एत लोक या कविमृष्टिराश्रयते सा न हि अन्यपरतन्त्रा  
अपितु अनन्यपरतन्त्रेत्यायातम् । अनेन अनन्यपरतन्त्रत्वस्य न हि लोकाश्रयत्वेन बन्धन  
विरोध इति पर्यवसितम् ।

अपरञ्च न हि लोक परमाण्वादिवद् भौतिकेन रूपेण कविमृष्टेराश्रयेऽपितु  
ज्ञानविषयत्वरूपेण, अथ च रूपस्यावतारणे कवि स्वतन्त्र इति न हि लोकाश्रयत्वस्य  
अनन्यपरतन्त्रत्वेन कश्चन विरोधः ।

ननु विधातृमूढिनियतिकृतीनियमेषुंक्ता, कविसृष्टिश्च तै रहितेति मम्मट-  
त्याशय इति कथं कविसृष्टेर्लौकाश्रयत्वसम्भावना । अत्रोच्यते—(देव दिष्ट भागधेय  
भाग्यमित्येते नियतिशब्दस्य सामान्यत कोपगता अर्था । अनेन मम्मटकृतस्य कारिकाश-  
म्यायमर्थो यद् विधात्रा अदृष्ट देव वा अनुपेक्षमाणेनात्र पुरुषादिनिर्माणम् । एतच्च  
युक्तियुक्तमेव । पर कविना स्वसृष्टौ वाञ्छादीना यदवतारण तत्र न हि अदृष्ट हेतुरपितु  
लोकगत तेषा स्वरूपम् । अनेन कविसृष्टेर्लौकाश्रयत्वमक्षतम् ।

मम्मट काश्मीरवास्तव्य इति काश्मीरशैवदर्शनगत पारिभाषिकोऽप्यर्थो  
नियतिशब्दस्य सम्भाव्यते । स चेत्थम्—

नियतिर्पोजना घत्ते विशिष्टे कार्यमण्डले ।

—तन्त्रालोक

यास्य स्वतन्त्राहया शक्ति सकोचशालिनी सैव ।

कृत्यादृष्ट्येष्ववश नियतममु नियमयन्त्यभूत्तियति ॥

—तन्त्रालोक

अनेन कर्तृत्वनियामिका कार्यकारणभावशक्तिनियतिरिति फलितम् । कवी  
यस्य नियामकत्वस्याभाव इति न हि तस्य सृष्टेर्लौकाश्रयत्वसम्भावना । अत्रोच्यते—  
कवी कर्तृत्वनियामकत्वस्याभावेनैतदेवाभिप्रेत यस्त्वप्रतिभावत्वेन लोकगताना रूपाशामव-  
तारणे स स्वतन्त्र इत्यस्य स्वातन्त्र्यस्य न हि काव्यगतलोकमन्वन्धनेन वञ्चन विरोध ।

ननु निरकुशाः कवय इति लोकनिधमात्मनामकुशानामभावे न हि  
तस्मृतस्य काव्यस्य लोकमन्वन्धनसम्भवनेति चेदुच्यते कवयो लोकनिष्ठा न तु आत्मनिष्ठा  
इति लोके तेषा स्वतोऽव्याहृतञ्च प्रवृत्ति । अनेन च लोकगताना नियमाना न हि तस्य  
वृते अशुशता अपितु स्पृहणीयतेति स्पष्टम् ।

ननु कव्ये प्रस्तुतमप्रस्तुतञ्चेति विशाच द्विशिष्यम् । तत्र प्रस्तुतस्य तु  
लोकमयेन सह सम्बन्ध सम्भवति । परमप्रस्तुतस्य कथमेव सम्बन्ध स्यात् । अत्रोच्यते—  
अप्रस्तुतस्य विधान प्रस्तुत्य सम्यक् प्रतिपादनाद्येति न हि तस्य स्वतन्त्रतया स्थिति ।

विञ्च सहस्रान् प्रति सम्प्रेषितम्यैव काव्यस्य काव्यता । सहस्रयाश्च  
लोकवनिन इति लोकसम्बन्धान्नावे काव्यस्य तत्र सम्प्रेषणाभावः । अनेन च तस्य  
काव्यत्वानि ।

अपरञ्च कविलोकहृदयस्य परीक्षक इति भवतामपि सम्मतम् । काव्यस्य लोकसम्बन्धाभावे मतमेतदध्याहृतं स्यादिति काव्यगनम्य सत्यस्य लोकगतेन सत्येन महाम्बन्धोऽपरिहार्यः ।

लोके तत्त्वद्वयमस्ति—मूत्रद्रव्य (Matter) मनुष्यश्च (Man) इत्यनयो-  
लोकमत्येऽन्तर्भावः । मनुष्ये पुनः प्राधान्येन तत्त्वत्रयम्—प्राणा हृदय बुद्धिश्च । प्र-  
बुद्धे प्रवृत्तिः प्राधान्येन मूत्रद्रव्यं प्रति । अत्र मूत्रद्रव्यं बुद्धेर्विषय इत्येषा प्रवृत्ति-  
विषयोऽनुभूयते । अस्याः प्रवृत्तेर्लोके प्राधान्यमित्येषा जीवनस्य यथार्थं । एतद्विप्रा-  
प्रवृत्तिरात्मोऽनुभूयते । अस्याः केवलं कादाचित्कत्वमित्यस्याः गौरवता । इयं जीवनस्य  
केवलमादर्श इति विज्ञेयम् ।

प्राणा हृदयश्चेति यत्तत्त्वद्वयं तज्जीवने कर्मणः प्रेरकमिति तदनुप्राणिताया  
बुद्धिप्रवृत्तेः कश्चन विशेषः । अत्र प्राणानुप्राणिताया बुद्धिप्रवृत्तेर्षोऽविषयः न प्राणगत  
गत्य हृदयानुप्राणितायाश्च बुद्धिप्रवृत्तेर्षोऽविषयः न हृदयगत मत्यमुच्यते । इतो भिन्न  
यन्लोकवर्ति मत्यं तत् प्रकृतिगतं सत्यमुच्यते ।

प्रकृतिगतं सत्यम्—प्रकृतौ वस्तुतस्तेषां सर्वेषां जडपदार्थानामन्तर्भावो येषाम-  
स्मान्मितं स्थितिः । अनेन प्रकारेणात्र न हि केवलं वननद्यादीनामपितु वाष्पयान-  
यन्त्रालयवायुयानादीनामप्यन्तर्भावः । अप्रतद्वक्तुं शक्यते यद्वाष्पयानादीनि मानव  
निर्मितस्यैव विकृतिरूपाणीनि प्रकृतेस्तेषां बहिर्भावः । परमेतदयुक्तम्, यत् उपवनादीन्वपि  
मानवनिर्मितानि तथापि तेषां प्रकृतावन्तर्भावः । किञ्च सारयदर्शनदृष्ट्या अस्मद्दर्शनगता  
गणा अस्तिना प्रकृतिविकृतिरूपा । तात्त्विकी प्रकृतिस्त्वथ्यक्तरूपा । तस्या एव प्रकृते  
प्रकृतिरियं विकारः ।

“मूलप्रकृतिरविकृतिर्ब्रह्माद्याः प्रकृतिविकृतयः सप्त ।  
योऽहंशक्तस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥”

—नारदकारिका

अतः प्रकृतिविकृत्यायतो भेदोऽकिञ्चित्करः ।

अत्र केचनैतद्वक्तुं शक्नुवन्ति यदुपवनादिभिस्मत्प्राणाद्यं प्रगाढं । न हि म  
वाष्पयानादिभिः महं सम्भवति परमेतदयुक्तम् । यत् सम्बन्धस्य प्रगाढता न हि  
सम्बन्धस्य प्राचीनताभाश्रयते अपितु साहचर्यातिशयम् । वाष्पयानयन्त्रालयादिभिश्च

सह वर्तमानयुगे स माहचर्यातिशय इति तत्र सम्बन्धस्य प्रगाढता । प्राकृतिकेनानेन वर्णनेन सह पशुपगादीना यद्वर्णनं सहायरूपेण तदपि प्रकृतावेवान्तर्भूतम् । अनेन प्राकृतिकेन सत्येन सहास्माक सम्बन्ध ।

प्राणागत सत्यम् —

प्राणा मूल हि लोकस्य, प्राणाश्चैतेऽर्थमास्थिताः ।  
 अर्थोन्मुखानि भूतानि, तेनार्थस्य परा स्थिति ॥7॥  
 अर्थस्यास्य भ्रमो मूलम्, युक्ताऽस्यात् भ्रमे स्थिति ।  
 चित्रं जगति वैषम्यम्, यदभ्रमेऽस्य संस्थिति ॥8॥  
 कृतोऽस्याध्यात्मवादत्वमाभास्य स्फुटा स्थितिः ।  
 आभासमेनमाश्रित्य धनिकैर्धनसग्रह ॥9॥

प्राणाना धारणाय अन्नजलादीन्धपेक्षन्ते । अत प्राणा पुनुधापिपासादि-  
 मनुभवन्ति । एतेव प्राणानामन्नजलादीनि प्रति प्रवृत्ति । अनया रीत्या एतान्यर्थ-  
 सत्तकानि । यद्यपि व्यापकदृष्ट्या ज्ञानविषयभूताना सर्वेषामेव पदार्थानामर्थोन्तर्भार ,  
 परमत्रास्मानि प्राणधारणायपेक्षितानामेव पदार्थाना कृते अर्थपदस्य व्यवहार ।  
 किञ्च प्राणधारणायपेक्षितम्यार्थस्य येन प्राप्ति स्यात्तस्य कृते अर्थपदस्य व्यवहार  
 इति मुद्रादिकस्याप्यन्तर्भाव । एतमर्थं प्रति प्राणाना प्रवृत्तिर्गति निर्विवादम् । एषा  
 च प्रवृत्ति सकृद् विधीयमाना न हि विराम भजते अपितु अर्थसचय प्रति तस्या प्रसारो  
 भवति । आदायनेनार्थेन प्राणाना तृप्ति , परमनिशयमापन्नेनानेन अहकारेण सह  
 सम्बन्धस्थापनम् । न चास्वाहकारस्य कथमपि शम इति तन्सम्बद्धस्यार्थानिशयस्य  
 तद्गताया प्रवृत्तेश्चापि न कापि इयता ।

समाजेऽर्थसम्बन्धि एतत्सत्यमार्थिक सत्यमुच्यते । अत्रार्थं श्रमजन्य ।  
 श्रमस्य च स्थिति श्रमिक इत्यर्थस्यापि स्थितिस्तत्रैव युक्तियुक्ता । पर श्रमजन्यम्यार्थस्य  
 नस्यापि विपुलभागस्य स्थितिर्येनिके । सा च तत्र अर्थयत्तेनि धनिकस्य धन न तु  
 तद्गत श्रमस्तस्या हेतु । अनेन श्रमिकस्य श्रमानुरूपादयाद् वञ्चितत्वं पतिकस्य  
 चाधिकार्यप्राप्तिकारित्वम् । इदमेव धनिके श्रमिकारणा शोषणम् । अत्र धनिका  
 शोषना श्रमिकाश्च शोषिता । अनेनैव समाजे वैषम्य मघर्षणम् । एष एव वर्ग-  
 मघर्ष इति विज्ञेयम् । प्राणप्रेरणान्येऽस्मिन् सघर्षे प्राणानुगतस्य हृदयस्यापि योग ।  
 हृदयञ्च भावभूमिरित्यस्मिन् सघर्षे भावयोगस्याप्युपस्थिति । अनेन सत्येन सहास्माक  
 प्रगाढ सम्बन्ध , अर्थ च सत्यस्य समाजे प्राधान्यम् ।



हृदयगत सत्यम्—हृदयतत्त्वेन समाजे सम्बन्धानां स्थापना । एते सम्बन्धा  
 प्राधान्येन त्रिविधा—रक्ततत्त्वाधिजा, साहचर्यतत्त्वाधिना मान्यतासाभ्याधिताश्च ।  
 एभि सम्बन्धै समाजे परिवारादिसंज्ञकाना विभिन्नाना समुदायानामुत्पत्ति । एषु  
 समुदायेषु देशरूपस्य समुदायस्य धर्मरूपस्य च समुदायस्य व्यापकतादृष्ट्या महत्त्वम् ।  
 देशरूपे समुदाये मान्यतादीना नाम्येन सह स्थानविशेषेषु योगस्वापि हेतुत्वेन स्थिति ।  
 घनेन देशेन मह य सम्बन्ध मा राष्ट्रियतापदवाच्य । इय राष्ट्रियताऽपि जीवनस्य  
 यथार्थ, परमस्य प्रभावकारिता अर्थगतपर्यार्षस्य प्रभावकारिनाया न्यूनतरैव । धर्मतत्त्वे  
 यथार्थस्य आदर्शस्य चेतुनवयोर्ग । यस्यापि प्रभावकारिता राष्ट्रियतावद् विज्ञेया ।  
 परिवारादिसंज्ञकानामुपर्युक्ताना तत्त्वानामर्थतत्त्वतुलनायामलक्षणीयस्त्वमेव । अत्र चाय  
 हेतुर्षेत् प्रथम तु प्रालम्बेण जन्मत्वेन अर्थतत्त्वस्य प्राधान्यम् । अपरञ्च सम्बन्ध-  
 तत्त्वाधितेषु परिवारादिषु समुदायेषु न हि सम्बन्धनाशस्य निर्वाह । जिज्ञेतेषु  
 समुदायेषु परस्पर समुदायानामभ्यन्तरे च क्रियाप्रतिक्रियाम्तज्जन्मस्य वैषम्य  
 चाविर्भाव ।

अर्थतत्त्वस्य प्राधान्येन प्रवृत्तौ समाजे धर्मतत्त्वस्य या स्थिति सा आवरण-  
 रूपैव । अस्मिन्नावरणे धर्मस्याविरणरूपतया स्थिति । अत्र चाय हेतुर्षेदत्र प्रवृत्ति-  
 दृष्ट्या आधिक्यमस्त्वस्यैव स्थिति । अतो धर्मस्य तत्रार्थपोषकतया सद्भावो न तु  
 नस्त्वत- । एव सति धर्मोऽपि न हि धर्मोऽपितु धर्माभास । धर्मोऽपि वस्तुत तत्त्वद्वयम्—  
 मूलतत्त्वम् तद्गतवाह्यरूपञ्च । यत्र मूलतत्त्वस्याभाव केवल बाह्यरूपस्यैव स्थितिस्तत्र  
 धर्मस्य धर्माभास इति व्यपदेश । आधिक्यस्ये शोषण घनाद्वयवर्गकृतमिति धर्माभासस्य  
 स्थितिर्घनाद्वयवर्ग एव । स्थितिर्गिय द्विविधा—बोधपूर्वमवोधपूर्वञ्च । प्रथमावस्थाया  
 घनाद्वयवर्गे आवरणस्याभिज्ञ इति तेनाभोष्टार्थसाधनाय आवरणस्य बोधपूर्वमवसम्बन्धम् ।  
 द्वितीयावस्थाया घनाद्वयवर्गे आवरणस्य न हि आवरणरूपत्वेन ज्ञानम्, पर तत्त्ववस्तु-  
 दावरणमेवेति विज्ञेयम् ।

इतो मित्रा धर्मस्य तात्त्विकी अपि स्थिति सम्भाव्यते पर समाजे तस्या  
 विरलतैव ।

अर्थतत्त्वस्य प्राधान्येन प्रवृत्तौ समाजे राष्ट्रियतातत्त्वस्य या स्थिति सापि  
 धर्मवदावरणरूपैवेति विज्ञेयम् ।

इतो मित्रा राष्ट्रियताया तात्त्विकी अपि स्थिति सम्भाव्यते पर समाजे तस्या  
 विरलतैव ।

समाजे न हि केवलं धर्मस्य राष्ट्रियतायाश्च धर्माविरण्णरूपत्वेन स्थितिरपितु ज्ञानस्यापि स्थितिस्तथैव सम्भाव्यते । अथ ज्ञानस्यार्थोन्मुखतयैव स्थितिरित्यत्र ज्ञानं न हि ज्ञानमनितुं ज्ञानाभासः । एष आभास एव आवृत्तिः । एव धर्माभासादिरूप-विद्यमानमावृत्तितत्त्वमध्यस्य समाजस्य कोऽपि यथार्थः । परमस्य यथार्थस्य तावत्पर्यन्तमेव स्थितिराविदस्य आवरणमगो न स्यात् । सति तु आवरणमगोऽभ्याचिरेणैव विलयः ।

समाजे हृदयतत्त्वस्य प्राणतत्त्वस्य च सयुक्तं विवेचनम् — समाजगतेषु समुदायेषु तत्त्वान्तरं महं प्राणतत्त्वस्याप्युरस्थितिः । तत्त्वमेतत्त्वान्तरेभ्यो बलीयसित्यनेन तत्त्वान्तरजन्येषु समुदायेषु परिवर्तनम् । किञ्च तत्त्वान्तरजन्यं समुदायगतं वैपम्यं तत्त्वान्तर-ह्लासमुखेन एतत्तत्त्वपर्यवसायीति ज्ञेयम् । समाजे मनुष्यस्य कर्मानुष्ठानेन वैपम्यमेतद्यथा घटते यथा चैतदर्थतत्त्वस्य प्राधान्ये पर्यवस्यति तदित्यम् । समाजे प्रत्येकं जनस्य निर्दिष्टं स्थानम् । स्थानमेतत्कर्मरूपम् । अनेन कर्मणा मनुष्यस्यार्थप्राप्तिरिति स्थानस्यार्थयोगः । समाजगतं कर्म नियमविशेषाधितम्, परं सम्बन्धानुरोधेनात्र सम्बन्धविशेषस्यापि प्रभावः । अनेन नियमविशेषस्योन्मूलनं तत्कृतस्य वैपम्यस्य चाविर्भावः । स्थानस्यार्थयोग इति तद्वक्ष्यामि मनुष्यस्य प्रथमम् । समाजे सम्बन्धानां प्रभावकारितेत्यस्मिन् प्रयासक्रमे सम्बन्धानां समाश्रयः । अनेन सम्बन्धस्थापने श्रमस्यापेक्ष्य इति कर्मणो हानिः । हानेरस्या अपहृतवायु कर्माभासस्यावलम्बनम् । आभास एव आवरणरूपः । अनेनावरणेन न हि हानेरावृत्तत्वमपितु आभासस्य स्पष्टतः प्रतीतिः । किञ्च सम्बन्धस्थापन-प्रयामे पाठवेन सम्बन्धाभासस्यावलम्बनमिति सम्बन्धतत्त्वस्यैव हानिः । अस्मिन् सर्वस्मिन् क्रमे अर्थतत्त्वमक्षतमिति सम्बन्धतत्त्वस्य ह्लासमुखेन तस्यैवावशेषः ।

आध्यात्मिकं सत्यम्—आध्यात्मिकं सत्यमस्मिन्लोके व्यक्तिविशेषगतं न तु समाजगतम् । व्यक्तयश्चाप्येता विरला विरलतराश्च । ननु ब्रह्म सत्यं जगन्मध्येति चेदुच्यते ब्रह्मनिष्ठस्यैव जनस्य दृष्ट्या ब्रह्मणस्तथात्वम् न त्वितरेषां दृष्ट्या । ते तु नोऽकनिष्ठा गवः । तेनैव च लोकस्य लोकत्वम् । किञ्च समाजेऽत्र आध्यात्मिकमत्यस्य स्थाने अध्यात्मस्यैव भ्रूयोदशंनम् । एतच्चेत्यम्—समाजं खलु प्राधान्येनार्थनिष्ठं दृष्टि-तद्गतं घनाद्यवर्गोऽपि तथा । अनेन घनाद्यवर्गेषु श्रमिकवर्गस्य शोषणमेतदेव च तस्य लक्ष्यम् । लक्ष्यमेतदलक्षितं स्यादिति तत्रावरणमपेक्ष्यते । आवरणञ्चार्थभिन्नेन अर्थ-विरोधिना वा तत्त्वेन भवितुमर्हति । अर्थार्थभिन्नानि तत्त्वानि सन्ति हृदयतत्त्वाधितानि धर्मराष्ट्रियतादीनि अर्थविरोधि च तत्त्वमस्ति धर्मतत्त्वम् । एषु तत्त्वेष्वर्थविरोधिनस्तत्त्वस्य सर्वशोष प्रभावकारितेति धर्मतत्त्वस्यैवा प्रभावकारिता विज्ञेया । अत्रापि तत्त्वद्वयम्—

मूलतत्त्वं तद्गत—ब्राह्मरूपञ्च । अत्र न हि मूलतत्त्वमर्थस्यावरणं भवितुमर्हतीति तद्गतब्राह्मरूपेणैवार्थतत्त्वस्यावरणं विधीयते । इदं ब्राह्मरूपमेवाध्यात्माभासः ।

ननु समाजे भवतु नाम आध्यात्मिकसत्यस्य विरलत्वेन दर्शनम्, एतत्सत्योन्मुख्या प्रवृत्तेस्तु दर्शनमत्र भूयस्त्वेन विद्यत एवेति चेदुच्यते—अस्मिन् समाजे यावत्पर्यन्तं यथार्थता-  
जन्मस्य आर्थिकवैषम्यस्य सद्भावस्तावत्पर्यन्तं न हि आत्मतत्त्वप्रेरितेन आदर्शवादमात्रेण आध्यात्मिकप्रवृत्ते स्थायित्वस्य प्रभावकारितायाश्च सम्भावना ।

मस्कृतकाव्यशास्त्रे काव्यस्य लोकसत्येन सह सम्बन्ध —

सस्कृतकाव्यशास्त्रे काव्यस्य लोकसत्येन सह सम्बन्ध स्वीकृत । नाट्यशास्त्रगतेन निम्नलिखितेन श्लोकेनैतत्स्पष्ट प्रतिपादितम्—

यानि शास्त्राणि ये धर्मा यानि शिल्पानि या क्रिया ।

लोकधर्मप्रवृत्तानि तानि नाट्य प्रकीर्तितम् ॥

—नाट्यशास्त्रम्

साहित्यशास्त्रगतं श्रौचित्यसम्प्रदायो रससम्प्रदायस्वीचित्यमूलकता चापि एत म्बन्ध स्थापयत । श्रौचित्यसम्प्रदायानुसारं व्यवहारीचित्यमौचित्यस्य प्रमुख प्रकारः । एतदनुसारं काव्यगतस्य वर्णनस्य लोकव्यवहारेण सह साम्यमपेक्षितम् । अनेनैव तत्रौचित्यस्य प्रतीतिः । काव्यगतस्य वर्णनस्य लोकव्यवहारेणैतत्साम्यमेव वस्तुतः काव्यस्य लोकसत्येन सह सम्बन्धोऽस्ति ।

रससिद्धान्तस्य निरूपणे श्रौचित्यस्य महत्त्व स्पष्टतः प्रतिपादितम्—

श्रौचित्यादृते नान्यद्रसभणस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिपत्परा ॥

—काव्यप्रकाश

अनेन काव्यस्य लोकसत्येन सह स्पष्ट सम्बन्धः । किञ्च रसनिरूपणप्रसंगे निम्नलिखितं कथनं महत्त्वपूर्णम्—

कारणान्यथ कार्याणि महकारीणि यानि च,

रत्यादे स्थायिनो लोके तानि चेन्नाट्यकाव्ययोः ।

विभावा अनुभावास्तत्कथ्यन्ते व्यभिचारिणः,

व्यक्तं स तैर्विभावाद्यैः स्थायी भावो रसः स्मृतः ॥

—काव्यप्रकाश

अनेनैतत्स्पष्टं यदस्ति विभावादिगतमौचित्यं लोकव्यवहारानुकूलतामपेक्षते । एषा अनुकूलतैव वस्तुतः काव्ये लोकसत्यस्य प्रकाशनमस्ति ।

रूपबन्धशङ्काग्रन्थगतं वस्तुनेतृरसविवेचनमपि रूपकस्य लोकसत्येन सह सम्बन्धं प्रतिपादयति ।

सत्यप्येव सस्कृतकाव्यशास्त्रे प्राणतत्त्वाधितस्य सामाजिकतत्त्वचित्रणस्य विधाना-  
भावात् । विधानमेतत्प्राधान्येन वस्तुविवेचने अशतश्च नेतृविवेचने सम्भवमासीत् । पर  
वस्तुविवेचने वस्तुन आधिकारिकतायां प्रासंगिकतायाश्च, तस्य विकासक्रमस्य तद्गताया  
परतताया गौरवतायाश्च विवेचनं कृतम् । अखिलमेतद्विवेचनं वास्तुयोजना तद्गता रसानु-  
कूलतादिकञ्चाश्रयते न तु लोकसत्यानुगामि तद्गत स्वरूपम् । प्रख्यातादिकस्य वस्तुगतस्य  
भेदत्रयस्यापि निरूपणे न हि अनया दृष्ट्या स्पष्टीकरणं विहितम् ।

भाट्टपलक्षणग्रन्थेषु रसविवेचने दृष्टिपातेन प्रतीयते यद्विवेचनमेतद् विस्तृत  
पूर्णञ्चास्ति । वस्तुविवेचने न हि एतादृशो स्थितिः । तस्यानुपमिकमिव प्रतीयते ।  
एतच्चाकारिकं स्पष्टतः स्वीकृतम्—

सन्दिग्ध्यगघटन रसानिव्यक्त्यपेक्षया ।

न तु केवलया ज्ञानस्थितिसम्पादनेच्छया ॥

काव्यशास्त्रग्रन्थानामवलोकनेन प्रतीयते यदालंकारिकाणां दृष्टिर्व्यक्तिपरा  
मासीत् न तु समाजपरा । अत एव व्यक्तिस्मन्विना भावना तत्सम्बन्धिना चेष्टानाञ्च  
तैः सूक्ष्म सुन्दरञ्च विवेचनं कृतम्, परमेतद्भावोदयशात् समाजस्य यं स्वरूपपरिणाम-  
स्तस्य विवेचनस्य गौरवैव ।

अत्र केचनं तद्भक्तुं शक्नुवन्ति यद् व्यक्तिगता भावाः स्थायिन इति तेषां विवेचनं  
युक्तियुक्तम् । समाजगतानि रूपाणि तु परिवर्तनशीलानीति न हि तेषां विवेचनं भवितुम-  
र्हति । अत्रोच्यते— न हि व्यक्तिगता सर्वत्रापि भावाः स्थायिनः, अपितु विकासक्रमजन्माः ।  
किञ्च समाजगतेषु रूपेषु परिवर्तनं भजमानेष्वपि प्राणतत्त्वजन्यस्तद्गतं प्रभाव  
स्थायी एव ।

अत्रैतद्भक्तुं शक्यते यत्समाजगतस्यास्य सत्यस्य विवेचनमर्थशास्त्रमसाजशास्त्र-  
दीनां विषय इति काव्यशास्त्रे तस्य विवेचनमयुक्तम् । अत्रोच्यते यद्भावविवेचनमपि  
मनोविज्ञानस्य विषयं, तथापि रसविवेचने तस्य रसोपयोगिनी स्थितिरिति समाजशास्त्रा-  
दीनामपि विषयस्य काव्यशास्त्रगतविवेचने न किमप्यनौचित्यम् ।

अत्रैतद्भक्तुं शक्यते यत्कर्माश्रिता वर्णाश्रमव्यवस्थां धारणकारिकमतानुसारं समा-  
जगतस्य स्वरूपम्, तदनुसारञ्च नायकादीनां निर्देशोऽस्त्येव । अत्रोच्यते—यद्वाच्यत्वा-  
हकारतत्त्वजन्येन प्रभावेणास्या व्यवस्थायां धोर्व्यव्यक्तिभावस्तस्याः विधानमत्रापेक्षितम् ।

एतत् सत्यं यन्नाट्यलक्षणग्रन्थेषु न हि समाजगतस्य अर्थाश्रितवैषम्योपादानस्य कश्चन विरोध, न च श्रमिकस्य श्रमिकवर्गस्य नेतुर्वा तत्र प्रमुखपात्रत्वेनोपादानस्य कश्चन निरोध । काव्यस्य लोकचित्रणरूपेण ग्रह इत्येवविधचित्रणोऽन्तर्भूतस्य अर्थजन्यवैषम्योपादानस्य परिहारार्थकैव तत्र नोदेति, प्रमुखपात्रत्वेनोपादानस्य पुनर्यो विषयस्तस्य कृते नायकस्य सामान्यगुणानां विवेचनमत्रापेक्षितम् । तच्चेत्यम्—

नेता विनीतो मधुरस्वयागी दक्ष प्रियवद ।  
रक्तलोकं शुचिवर्गिणी रूढवशं स्थिरो युवा ॥  
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वित ।  
शूरो दृढश्च तेजस्वी शाम्भ्रचक्षुश्च धामिक ॥  
—दशरूपकम्

एषु गुणेषु न हि कोऽपीदृशो गुणो यस्य स्थितिः श्रमिके श्रमिकवर्गस्य नेतरि वा न सम्भवेत् । धामिक इत्येवैरूपो यो गुणोऽत्रान्ते उपात्तस्तस्य तु श्रमिके निर्विवादा स्थितिरिति वक्तुं शक्यम् । तच्चेत्यम्—धर्मं चरतीति धामिक इत्यस्य पदस्य व्युत्पत्तिः । धर्मश्च वर्तव्यापरपर्याय इति कर्तव्यपालक इत्यस्य पदस्यार्थः । श्रमिकश्च श्रमरूपस्ववर्तव्यपालयत्येव अन्यथा तस्य स्वरूपस्यैव हानिः स्यादिति श्रमिकस्य धामिकत्वत्तद्वृत्तान्तं पततीति ज्ञेयम् ।

महाकाव्यानामपि लक्षणैर्नतत्प्रतीयते यच्छ्रमिकादीनां न हि नायकत्वश्रेण्यास्तत्र बहिर्भावि । महाकाव्यस्य लक्षणमेव कृतम्—

सर्गबन्धो महारकाव्ये तत्रैको नायकः सुरः ।  
मद्भ्रंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥

अत्र 'सुर' इति पदस्य नायकविशेषणत्वेनोपादानम् । सुरासुररूपञ्च विभाजनवृत्त्याश्रितं न तु अर्थाश्रितमिति विभाजनेऽस्मिन्नर्थस्य गौराताधानेन न हि श्रमिकस्य नायकत्वोपादाने कश्चन विरोधः । किञ्च 'सद्भ्रंशः' इति पदस्यत्र क्षत्रियविशेषणत्वेनोपादानम् । सद्भ्रंशत्वञ्च वृत्त्याश्रितमिति न हि श्रमिकस्य नायकत्वोपादाने कश्चन विरोधः ।

सरस्यैवमेतेषु ग्रन्थेषु अर्थाश्रितवैषम्यस्य श्रमिकवर्गस्य च विधिरूपेणोपादानस्य योऽभावः स चिन्त्य एव ।

मस्कृतमहाकाव्येषु नाटकेषु चापि समाजगतस्याधिकवैषम्यस्य चित्रणं न्यूनमेवाय-  
नोक्तते । अत्रानेकानि कारणानि भवितुमर्हन्ति —

अथैकमेतत्कारणं यत्केपाञ्चन महाकवीनां नाटककाराणाञ्च समये भारतदेशे  
मुखी समृद्धश्चासीदिति तत्र आधिकवैषम्यस्याभाव आसीत् ।

अपरञ्चैतत्कारणं यत्मस्कृतकवयः प्रायेण राजाश्रिता इति पीडितजनजीवनेन  
तेषां सम्बन्धाभाव आसीत् ।

अन्यं केचनैतद्वक्तुं शक्नुवन्ति यद् भारतीयसमाजे आध्यात्मिकतायाः प्रभावेण  
अर्थोन्मुखता भौतिकता वा निवन्निता आसीदिति तज्जन्यस्य वैषम्यस्यात्राभाव आसीत् ।  
अत्रोच्यते यदध्यात्मपरकभारतीयदर्शनानुसारमिन्द्रियाणामर्थोन्मुखता जीवनगत सत्वमिति  
तज्जन्याया भौतिकताया न हि अपलापमम्भावना । किञ्च भारतीयसमाजे अर्थोन्मु-  
खवृत्तिजन्यस्य आधिकवैषम्यस्याभाव इत्येषा न हि तास्त्विकी स्थितिः । अत्र मस्यामप्यर्थ-  
पराया प्रवृत्ती आध्यात्मिकतायाः प्रभावेण भारतीयसमाजे दयादानादिमूल्यान्यक्षुण्णानीनि  
अर्थाधिनवैषम्यस्य तीव्रताभाव इति यस्तर्कः प्रस्तूयते तत्राप्यशत सत्यता यत् आध्या-  
त्मिकतायाः शिथिलता गतायमेतानि दयादानादीनि भौतिकतायाः आवरणमात्राणि  
मजातानि । अद्वाता चैभिर्भौतिकता अनावृताया अपि भौतिकतायाः भयकरतरा आसीत् ।

अथैकमेतदपि कारणं भवितुमर्हति यदध्यात्ममूलस्य कर्मवादस्य लोकप्रचलिता  
भौतिकतापरामतिव्याप्ताञ्च व्याख्यानानुसृत्य भारतीयसमाजे श्रमिकवर्गेण स्वनिर्धनतायाः  
घनिकघनिकतायाश्च पूर्वजन्मकृतकर्मणा परिणामरूपेण ग्रह इति सत्यस्याधिके वैषम्ये  
तज्जन्यसुषुप्तस्य स्थाने भाग्यवादस्योदय मजातः । अत्रोच्यते यत्तर्कस्याग्राशत पूर्णतो  
वा सत्यत्वेऽपि समाजगतस्याधिकवैषम्यस्य चित्रणमपेक्षितमेवासीत् ।

शब्दार्थयो साहित्यस्य विवेचनम् —

सत्यमर्थगतं काव्येषु च शब्दस्य सत्यितिः ।

शब्दार्थयोर्हि सद्भावस्य साहित्यरूपता ॥१०॥

काव्येऽस्य सत्यस्योपस्थितिरर्थरूपेण भवतीत्यर्थं काव्यस्य स्वरूपम् । अर्थश्चैव शब्दगम्यस्तदनुस्यूतश्चेति शब्दोऽपि काव्यस्य स्वरूपम् । अनेन प्रकारेण शब्दम्यार्थस्य चैत्पुमयो काव्यस्वरूपतेति साहित्यमित्यस्यान्वर्था सज्ञा

शब्दः काव्यद्बहिर्भूत एतद् द्विवेदिनां मतम् ।

शब्दरूपविचारे हि काव्ये तन्नोपपद्यते ॥११॥

अत्र डा० रेवाप्रसादद्विवेदिमहामाया कथयन्ति यन्निहि शब्दस्य काव्यस्वरूपेऽन्नर्भाव । अत्र शब्देन किं तात्पर्यमिति तावत्प्रथम विचारणीयम् येन काव्यस्वरूपेणाम्ब सम्बन्धनिर्णय, स्यात् । शब्दस्यैक कार्यमस्ति स्वोच्चारणरूपतया प्रस्तुतभावानुकूलस्य कठोरताकोमलतादिकस्य प्रस्तुति, अपरञ्च कार्यमस्ति अर्थद्योतकता । अस्मद्दृष्ट्या तु काव्ये प्रथमस्याप्युपयोगिता, द्वितीयस्य तु सा सर्वैरेव स्वीकार्या । किञ्च काव्येषुद्योतनानन्तर न हि शब्दस्य पृथग्भावोऽपितु काव्यानुभूतो तस्य मुहुर्मुहुस्त्वस्थितिरिति न हि तस्य काव्यःद् बहिर्भाव । शास्त्रे त्वर्थद्योतनानन्तर शब्दस्य विराम इति न हि तत्रैतादृशी स्थिति ।

किञ्च काव्ये न हि सामान्यस्यार्थस्योपस्थितिरदितु त्रिषष्टिस्यार्थस्य । अस्य च प्रसंगविशेषे उपयुक्तता । एषा उपयुक्तता शब्दजन्या तत्सम्बद्धा चेति सौन्दर्यविशेषेऽप्य शब्दस्यापि समावेश । यथा-स्त्रिया गुणविशेषान् लक्ष्यीकृत्य काम्ताप्रमदादीनां शब्दानां प्रयोगेषु विशेषोपस्थिति प्रकरणविशेषे च तेषामुपयुक्ततेति तज्जन्ये चाहत्वानिशये एषा शब्दानामपि समावेश स्वीकार्य । कालिदासविरचितेन निम्ननिमित्तेनोदाहरणेन-  
तत्स्पष्टम्—

सरमिजमनुबिद्धं शैवलेनापि रम्यम्,

मलिनमपि हिमशोलक्ष्म लक्ष्मी तनोति ।

इयमधिकमनोज्ञा वन्कलेनापि तन्वी,

किमिव हि मधुराणा मण्डल नाटुनीनाम् ॥



अत्र कमलशब्दस्य स्थाने सरमिजशब्दस्य प्रयोग प्रसङ्गदृष्ट्या चास्य प्रयोगस्योप-  
युक्तता । किञ्च ध्याप्त सलम्नमित्यादिशब्दानां स्थाने अनुविद्धमिति शब्दस्य प्रयोग ।  
एष चातीव हृद्य । सन्धीति शब्दस्यापि प्रयोगोऽत्र सार्थक इत्येतच्छब्दजन्ये सौन्दर्यातिशये  
एषा शब्दानामपि समावेशोऽत्र स्वीकार्यः । अपरञ्च समप्रसङ्गकगतेऽर्थे शब्दानां स्थान-  
क्रमादिकस्यापि महत्त्वमित्येतज्जन्ये सौन्दर्यातिशये एतदनुपेक्षणीयम् ।

किञ्च कविदृष्ट्या महद्दयदृष्ट्या चेत्युभाभ्यामेव दृष्टिभ्यां काव्यस्वरूपे शब्द-  
म्यान्वर्भावः । कविदृष्ट्या दृष्टिरक्ष मृष्टिपक्षश्चेति काव्ये पक्षद्वयम् । प्रथमोऽनुभूतिरूपो  
द्वितीयश्चाभिव्यक्तिरूपः । न हि एतद्वितीय पक्षं विना काव्यस्य पूर्णता । शब्दस्य  
चास्मिन्नेव पक्षेऽन्तर्भाव इति तस्य काव्यस्वरूपेऽन्तर्भावः स्वीकार्यः ।

श्रीचेमहाभागानामत्र विप्रतिपत्तिः । तेषां मतानुसारमभिव्यक्तिरेव काव्यम् । एषा  
अभिव्यक्तिश्चान्तरिकी अनुभूतिः । अस्या अनुभूते कृते न हि बाह्यशब्दादियोगस्यपेक्षा —

“When we have mastered the internal word, when we have  
vividly and clearly conceived a figure or statue, when we have  
found a musical theme, expression is born and is complete, nothing  
more is needed. What we then do is to say aloud what we  
have already said within, sing aloud what we have already sung  
within.”

न हि मनमेतद्युक्तियुक्त प्रतिभाति । आन्तरिकी अनुभूतिः क्वेव्यंक्तिगतं वन्तु ।  
न हि अतया सह महद्दयहृद्दयस्य सम्बन्धमम्भावनेत्यस्या कृते अभिव्यक्तिपरिणामो  
पेक्षितः । स च शब्दादिरूपः । किञ्चानुभूतिर्न हि उत्पत्तिसमकालमेवानिव्यक्तिरूपतामाप-  
द्यते अपितु तत्कृते शब्दादियोगात्मनः कर्मणोऽपेक्षा ।

महद्दयदृष्ट्या शब्दस्यार्थमम्पृक्ततया प्रतीतिरित्यत्राप्यर्थेन महद्दयस्य बाध्य-  
स्वरूपेऽन्तर्भावः स्वीकार्यः ।

अभिव्यक्तेः काव्यबाह्यत्वसाधनाय डा० द्विवेदिमहाभागा निम्नलिखितं तर्कं  
प्रस्तुवन्ति —

अभिव्यक्तौ नु इत्यस्य हेतुर्गोपालदासकः ।

किमसौ धेनुभावेन पूज्यते पायरंगणि ॥

—काव्यालंकारकारिका

अत्र द्विवेदिमहाभागानुसारं दुग्धस्य कारणं धेनु, दुग्धाभिव्यक्तेश्च कारणं गोपालदारक इति दुग्धाभिव्यक्तेरपेक्षणीयता ।

अत्रोच्यते—

अभिव्यक्तौ न दुग्धस्य हेतुरूपस्फुटिः क्रिया ।  
नास्या धेन्वा बहिर्भावस्तस्यामस्या स्थितिर्मता ॥१२॥

दुग्धाभिव्यक्ते कारणमुपस्नवनक्रिया । एषा च धेनुगतेति न हि अभिव्यक्ते-  
रपेक्षणीयता । अत्र द्विवेदिमहाभागा यत्तु शबनुवन्ति यदुपस्नवनक्रियायां अस्या गोगत-  
त्वेऽपि गोपालदारकजन्यता । अत्रोच्यते यदुपस्नवनक्रिया धेनुगतेच्छ्रद्धाजन्येति गोपाल-  
दारकस्यात्र बाह्यत्वं ।

डा० द्विवेदिमहाभागा आचक्षते यत्काव्यं ज्ञानरूपं शब्दश्च ज्ञानवाह्य इति तस्य  
ज्ञानरूपत्वाभावेन काव्यस्वरूपत्वाभाव —

काव्यस्य ज्ञानरूपत्वे शब्दत्वं नोपपद्यते ।  
शब्दस्य ज्ञानतायां हि शब्दतैव विनश्यति ॥

—काव्यालंकारकारिका

अत्रोच्यते—

काव्यस्य ज्ञानरूपत्वे वैमर्त्यं न कदाचन ।  
बाह्यत्वेन स्थितं शब्दो ज्ञानाकारं प्रपद्यते ॥१३॥  
शब्दस्य ज्ञानतायां हि शब्दो यदि विनश्यति ।  
अर्थस्य ज्ञानतायां हि नश्येदर्थ इति ध्रुवम् ॥१४॥

काव्यं ज्ञानरूपमिति तु सत्यम् । अस्माभिरपि वस्त्वलंकारदर्शनशीलके स्वरूपेण  
एतदेव प्रतिपादितम्—

अत्र वाच्यं तस्यामिध्याबोधयत्वरूपत्वात्किं नद्बोधयार्थत्वमित्युपमिते ज्ञानरूप-  
त्वमेव तदित्यस्माकं मतम् ।

परं न हि अस्य तत्त्वस्य शब्दे काव्यस्वरूपतापादनेन कश्चन विरोधः ।  
तन्वेदथम्—प्रथमं शब्दो ज्ञानबोध्य इति तस्य ज्ञानाद् भेदः । अथ तस्य श्रोत्रेन्द्रियेण  
ग्रहणम् । गृहीतस्य चास्य ज्ञानाकारतेत्यस्य काव्यस्वरूपत्वे न काव्यनुपपत्तिः ।

किञ्च न्यायमतानुसारं शब्दस्य यद्यद्ग्रहणं तत्र न हि सम्यक्स्य तरङ्गं बाह्यत्वेन  
स्थितिरपितु तद्गता. पूर्वपूर्ववर्णां सस्कारताभावद्यत्ते, केवलमन्तिमस्यैव बाह्यत्वेन  
स्थिति श्रवणेन ग्रहणान्तरञ्चास्यापि ज्ञानाकारताया पर्यवसानम् ।

'पूर्वपूर्ववर्णानुभवजनितसस्कारसहकृतेन अन्वयवर्णमभ्यन्तरेण श्रोत्रेणैकदंशं पदप्रती-  
तिर्जन्यते ।'

—तर्कभाषा

किञ्च यदि शब्दस्य ज्ञानतायाः शब्दतायाः हानिः स्यात् तदा अर्थस्यापि  
ज्ञानतायामर्थतायाः हानिः स्वीकार्या । अर्थाश्च घटपटादिपदार्थाः । एतेषां हानौ हि  
स्यादेतद्विरहितमर्थज्ञानस्य स्वरूपम् । यतो ज्ञानस्य न हि स्वतो ज्ञानरूपता अपितु विषय-  
सम्बन्धित्वेनैव ज्ञानरूपता । एष सति अर्थज्ञाने न हि पदार्थानां हानिरपितु तेषामान्-  
रिकत्वम् स्वीकार्यम् ।

डा० द्विवेदिमहाभाषा कथयन्ति यन्मूककवीनां काव्ये न हि शब्दस्य स्थितिरिति  
तस्य काव्यरूपाद्बहिर्भावः ।

अत्रोच्यते—

श्रोत्रस्य विषयः शब्दो ज्ञानाकारं प्रपद्यते ।

मूकान्नास्य बहिर्भाविस्तत्र तस्य स्थितिर्भता ॥१५॥

शब्द श्रोत्रस्य विषय इति श्रोत्रेण गृहीतस्यास्य आन्तरिकत्वेन स्थितिः । एषा  
च स्थितिर्मूकेऽपि सम्भवतीति न हि मूककविकृते काव्ये शब्दस्याभावः ।

डा० द्विवेदिमहाभाषा पुनः कथयन्ति यदनुवादेन शब्दपरिवर्तनेऽपि काव्यस्या-  
परिवर्तितया स्थितिरिति न हि काव्यस्वरूपे शब्दस्यान्तर्भावः । अत्रोच्यते—

अनुवादे खलु काव्यस्योत्कृष्टताऽपचीयते ।

परिवृत्तिर्यथा शब्दे ह्यर्थेऽपि सा तथा मता ॥१६॥

अनुवादे न हि काव्यस्य सर्वथैवापरिवर्तनमपितु तत्सदृशत्वम् । यथा भेषूतानु-  
 वादस्य न हि कालिदासकृतमेघत्वेन ग्रहणमपितु तद्गतेनानुवादेन । किञ्च काव्ये  
 शब्दस्यार्थवैशिष्ट्यम् । अनुवादे वैशिष्ट्येऽस्मिन् जायते कापि हानि । अत एव तस्य न  
 हि मूलवन्महत्त्वमिति तात्त्विकी स्थिति । अपरञ्च काव्ये सगीतात्मकताया वर्णध्वनेश्च  
 य प्रभावस्तद्गता हानिस्तवनुवादे सुस्पष्टा । अत एव गीतगोविन्दमदृशाना काव्याना न  
 हि अनुवादमम्भावना ।

द्वितीय उद्योत

## रससमीक्षणम्

सूक्ष्मं सत्यगतं काव्ये पूर्वं यत्प्रतिपादितम् ।  
उपाया बहवस्तस्य सकीर्त्यन्ते समासत ॥१७॥  
आधानं सूक्ष्मधर्माणाम् सादृश्यञ्च समर्थनम् ।  
आधानञ्च निमित्तस्य विरोधश्चाविरोधत ॥१८॥  
व्यापारस्य विशेषो हि व्यञ्जनासंज्ञया मत ।  
भावानामपि योगश्चेत्युपाया अत्र सम्मता ॥१९॥  
काव्ये सत्यानुभूतिर्या सा न हेया कदाचन ।  
इयमात्मा हि काव्यस्य रसेऽपीयं समीहिता ॥२०॥

सत्यस्य विवेचनानन्तरं सम्प्रति सत्यगताया सूक्ष्मताया विवेचनं प्रस्तूयते ।  
अस्मिन् प्रसंगे एतत्सूक्ष्मताघनस्य काव्यगता य उपावास्तेऽत्र विचारणीया । अत्र प्रथम  
उपायो विद्यते लोकगतस्य सत्यस्य सूक्ष्मधर्माणामुपादानम् । समर्थनहेतूपादानादिभि-  
रप्यस्या सत्यगताया सूक्ष्मताया प्रकाशनमित्येतेऽप्ये उपाया । काव्ये सूक्ष्मधर्मा शब्द-  
सम्या इति तेऽर्थरूपा । शब्देनार्थप्रतीति शब्दव्यापाराधिता इत्यस्य व्यापारस्य सूक्ष्म-  
ताया कश्चनातिशय इत्येवोऽपर उपाय । काव्ये सूक्ष्मधर्माणां प्रतीतिरनुभूतिरूपा  
भावयोगेन चात्र तीव्रतेत्येष भावयोगोऽप्य उपाय । सत्यस्य सूक्ष्मधर्माणामुपादानं  
स्वभावोक्त्यलकार समर्थनादीनामुपादानेऽर्थान्तरन्यासादयो व्यापारस्य सूक्ष्मतायाञ्च  
व्यञ्जनाव्यापार इति मदीये ग्रन्थे काव्यसत्यालोके प्रतिपादिनिमित्तं नेह क्लृप्तम् ।  
सत्यगताया सूक्ष्मताया भावयोगे रसादीनां स्थितिरिति तदत्र सविशेष प्रतिपादनार्थम् ।  
ध्वनिवादिना मतानुसारं रसस्यालक्ष्यत्रयमध्यध्वनिरिति व्यपदेश इति तत्र व्यञ्जना-  
व्यापारस्य चारुता । अस्मन्मतानुसारं सतोऽपि व्यञ्जना व्यापारस्यालक्ष्यत्वेनाप्राप्रतीति ।

सत्यप्येव रसस्य व्यग्यान्तरेभ्यो यो विशेष स्वीकृतस्तत्र विभावादिप्रतिपादनम् आन्तरिकम्य च भावस्य तत्र योग एव हेतु । विभावादीनामस्मन्मतानुसारं सत्यगतसूक्ष्मतायामन्नर्भाव इति भावयोगपूर्वकमेवास्या सत्यगतसूक्ष्मताया विवेचन युक्तियुक्तम् । सत्यगतसूक्ष्मताया भावयोगेन सत्यानुभूतिरिति रसानुभूति सत्यानुभूते प्रकारविशेष इति स्थितम् । किञ्च रससूत्रस्य रसोदाहरणानाञ्च विवेचनेनाप्येतत्साधयितुं शक्यं यद् रसानुभूते सत्यानुभूतावन्तर्भाव । प्रथम रससूत्रविवेचनं प्रस्तूयते । अत्र लोल्लटसम्मत विवेचनमेवमस्ति —

“विभावादीन्ललोद्यानादिभिरालम्बतोद्दीपनकारणं रत्यादिको भावो जनितः, अनुभावं कटाक्षभुजाक्षेपप्रमृतिभिः कार्ये प्रतीतियोग्यं कृतं, व्यभिचारिभिर्निर्वेदादिभिः सहकारिभिरुपजितो मुख्यया वृत्त्या रामादावनुकार्ये तद्दृष्टानुसन्धानान्तर्तकेऽपि प्रतीयमानो रसः ।”

—काव्यप्रकाश

अत्रानुकार्यगता नटगता वा रसप्रतीतिर्लोत्प्लटसम्भतेति प्रायेण विदुषा मतम् । परं न हि एतद्युक्तियुक्तं प्रतिभाति । अत्र 'प्रतीयमान' इति पदस्य रत्यादिक इत्यनेन पदेन सह सन्बन्धः । अतो मुख्यया वृत्त्या रामादावनुकार्ये तद्दृष्टानुसन्धानान्तर्तकेऽपि प्रतीयमानो रत्यादिको भावो रत्यादिकस्य भावस्य प्रतीतिर्वा रसः । प्रतीतिरेषा सहृदयगतेनि रत्यादिकस्यानुकार्यगतत्वेन नर्तकगतत्वेन वा सहृदयगता प्रतीति रस इति लोल्लटसम्मतम् । परं रत्यादिकस्य परगतत्वेन प्रतीतिर्न हि चास्त्वावहेत्यस्य भावस्य न हि व्यक्तिविशेषगतत्वेन प्रतीति स्वीकार्या । किञ्च रामादिमन्वन्विनि वर्ण्यविषयेऽत्र सत्यता सूक्ष्मता च स्वीकरणीया । सत्यगता सूक्ष्मता प्रति अस्मकं रागनामान्यमिन्व्यग्रं चमत्कारोत्पत्तिः । एषंवास्मत्सम्भता सत्यानुभूतिः ।

श्रीशकुन्तलसम्मत रससूत्रविवेचनमेवमस्ति —

“नटेनेव प्रकाशितं कार्यकारणसहकारिभिः कृत्रिमैरपि तथाऽपि भिन्नमन्मानं-  
विभावादिशब्दव्यपदेश्यै 'सयोगात्' गन्धगमकभावरूपादनुभूयमानोऽपि वस्तुसौन्दर्य-  
बलाद्गमनीयत्वेनान्यानुभूयमानविलक्षणं स्थायित्वेन सम्भाव्यमानो रत्यादिभावस्तत्रामश्रि-  
गमाजिकानां वासनया चर्च्यमाणो रसः ।

—काव्यप्रकाश

धनेन नटप्रकाशितं कृत्रिमैरपि विभावादिभिर्नटैः प्रतीयमानोऽपि रत्यादिकस्य भावस्य गमाजिकेन यदनुमानं स रस इति श्रीशकुन्तलस्य मतम् ।

अत्रोच्यते—लोके पर्वतगतस्याग्नेर्येन धूमेनानुभात तस्य यथार्थतैव न तु कृत्रिमता । अत्र च विभावादीनां कृत्रिमतेत्यस्यानुमानस्यायुक्तता ।

ननु संकृतकृतमनुमान स्वप्रभाव दर्शयत्येवेति तस्य हेतोः कृत्रिमता अकृत्रिमता वेत्यविचारणीयमिति चेदुच्यते—एषविधम्यानुमानस्य कालान्तरे वाद्य तस्यैव च आन्तिरूपता स्यात्, न चैतत् श्रीशकुलस्यापि सम्मतम् ।

किञ्च न हि अनुमीयमानयाऽपि रत्या चमत्कारानुभूतिः । अत्र चायं हेतुसं-  
नुमानं बौद्धिकव्यापारविशेष इति तत्र चमत्काराभावः ।

ननु वस्तुसौन्दर्यबलाद्गसनीयत्वेनास्मिन्ननुमाने चमत्कार इति चेत्पृच्छ्यते कुत एतदनुमेयगतं सौन्दर्यम् ? अनुमेया तावदत्र नटगता इति । सा च परगता सामा-  
जिकस्य कृते इति न हि तत्र सौन्दर्यस्य प्रतीतिः । अनेन सौन्दर्यमेतद्व्यर्थं विपश्येत् सन्द-  
गतसूक्ष्मतामाश्रयति इति स्वीकार्यम् । एवं अस्मत्सम्मतता सत्यानुभूतिः ।

भट्टनायकसम्मत रससूत्रविवेचनमेवमस्ति —

“अभिधातो द्वितीयेन विभावादिमाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमानं स्थायी सत्त्वोद्वेकप्रकाशानन्दमयमविद्विश्चान्तिमतत्त्वेन भोगेन भुज्यते ।”

—काव्यप्रकाश

अतो भावकत्वव्यापारेण विभावादीनां साधारण्येन स्थायिनोऽपि साधारणी-  
करणम् । साधारणीकृतस्य चास्य भोगकत्वव्यापारेण भोग इति भट्टनायकस्य मतम् ।

अत्र विभावादीनां यत्साधारणीकरणं स्वीकृतं तत्सम्मतमपि सम्मतम् । परमस्य साधारणीकरणस्य को हेतुरित्यपि विचारणीयम् । अस्मिन् चैतदेवोत्तरं यत्सत्यगता सूक्ष्मताऽत्र हेतुः । अनया सूक्ष्मतया सत्यानुभूतिरत्र दुर्बारा । भट्टनायकमतानुसारं भाव्यमानस्य स्थायिभावस्य महत्त्वमिति तदायता रसानुभूतिस्तस्य सम्मता । अत्र यो भोगव्यापारः स तु चित्तागतोऽवस्थाविशेषः । अस्मिन् च सत्यानुभूतिगताया अवस्थाया न हि कोऽपि विशेषः ।

श्रीमदाचार्याभिनवगुप्तसम्मत रससूत्रविवेचनमेवमस्ति “ तैरेव कारण-  
त्वादिपरिहारेण विभावादिव्यापारवत्त्वादलौकिकविभावादिशब्दव्यवहार्यं ”  
साधारण्येन प्रतीतिरभिव्यक्तं सामाजिकतया चामनात्मतया स्थितौ रत्यादिकं ” रस ।”

—काव्यप्रकाश

अत्राभिनवगुप्तसम्मत साधारणीकरणमस्माकमपि सम्मतम् । अस्य साधारणीकरणस्य को हेतुरिति विचार्यमाणे विभावादिगत सत्य मोक्षम्यञ्चात्र हेतुरिति तत्प्रयोज्या गत्वानुभूतिरत्र दुर्वारा । अभिनवगुप्तमतानुसारं वासनात्मतया स्थित सम्प्रति चाभिव्यक्तौ रत्यादिक एव रम् । रत्यादिकस्य वासनात्मतया स्थितिस्तस्याभिव्यक्तिरवास्माकमपि सम्मता पर महत्त्वमर्शतद्वत्त्वादिकपरामृष्टाया विभावादिगताया सत्यताप्रतीनेरित्यत्र सत्वानुभूति । अभिव्यक्तस्य रत्यादिकस्य कथं रसरूपतेत्यत्र विचारणीयम् । रतिमिन्ना रसश्च भिन्न । अतो न हि प्रथमस्यान्यरूपता । रतेरभिव्यक्त्यावपि न हि रतित्वस्य हानि । किञ्चात्र साधारणीकरणेऽपि रतिव्यव्याहृतमिति न हि एकस्यान्यरूपता । यदि च रत्यादिकस्याभिव्यक्तौ रतित्वादिकस्य हानि स्यात्तर्हि शृंगारदिषु रसेषु भेदस्य किं विनिगमक स्यादिति रतित्वादिकस्य स्थितिरत्रापरिहार्या । किञ्च त्रोषादयो रजोगुणप्रघाता रमश्च मन्वगुणप्रधान इति कथमेया रसरूपता । ननु रत्यादिकस्याभिव्यक्तौ रतित्वादिकस्य सत्त्वेऽपि तत्त्वान्तरस्य योग इति रमानुभूतिसम्भावनेति चेदुच्यते किमिदं तत्त्वान्तरम् । आन्तरिकं वाह्यं वा । यदि वाह्यं तर्हि विभावादिकमेवंतद् भवितुमर्हति । यदि चान्तरिकं तर्हि आन्तरिकस्यापि तत्त्वस्य न हि बाह्यतत्त्वाभावे स्फूर्तिरिति किमपि बाह्यतत्त्वमस्य प्रयोजनत्वेन स्वीकार्यम् । एतद्विभावादिकमेव भवितुमर्हति । अत्राप्यनुभूतिप्रयोजकत्वाय कश्चन विशेष स्वीकार्यः । एष च विशेषो विभावादिगता सत्यता सूक्ष्मता च । अस्य विशेषस्यैतज्जम्भे आन्तरिकतत्त्वेऽपि परिस्फुरणमिति मन्यानुभूतिरत्रानायत्या आघाता ।

केपाञ्चन विदुषा शान्तभक्त्यादौ रमन्वेन मम्मता । श्रीमदाचार्याभिनवगुप्तानां शान्तो रसत्वेन सम्मतः । एषु रसेषु शमादीनामभिव्यक्तानां रसरूपता भवितुमर्हति । अत्र चायं हेतुर्यच्चमादयोऽनीकित्वा रसाऽपि चातीतिक इत्येषा रसरूपताग्रहणे न हि सिम्प्यतीचित्यम् । परमेते रमा अर्थात्मशास्त्रगता इति काव्यशास्त्रे एषा विवेचनमयुक्तम् । अनेन शान्तादिगतां मरणिनीयावलम्बनीया ।

सम्प्रति रतोदाहरणविवेचनं प्रस्तूयते—

श्रीवाभगाभिराम मुहुर्नुपतति स्वन्दने वददृष्टि,  
 पञ्चाक्षरेण प्रविष्ट शरपतनभवाद्भ्रुवना पूर्वंवायम् ।  
 दर्शरथावलीदे धमयिवृतमुखभ्रंशिमि वीणावर्मा,  
 - - - - - लोकमन्त्रि प्रयाति ॥



रसवादिनामनुसारमेतद्भयानकरसस्योदाहरणमित्यत्र रमानुभूति । अस्मन्मना-  
नुसारमेतन्मृगविशेषस्य सत्य सूक्ष्मञ्च वर्णनमित्यत्र सत्यानुभूति ।

अलंकारवादिनामनुसारमत्र स्वभायोक्त्यलंकार । अस्य चास्मन्मतानुसार  
सत्यानुभूतावन्तर्भाव ।

वाच न मिश्रयति यद्यपि मद्बचोभि,  
कर्णं ददात्यभिमुख मयि भाषमाणौ ।  
काम न मन्तिष्ठति मदाननमनुरवीणा,  
भूयिष्ठमन्यविषया न तु दृष्टिरस्या ॥

आलंकारिकमतानुसारमेतच्छृण्वररसस्योदाहरणमित्यत्र रमानुभूति ।  
अस्मन्मतानुसारमत्र कामविकारप्रस्ताया शकुन्तलाया दुःपन्तकून यशार्थं वर्णनं नत्र च  
रामयोग इत्यत्रेदविधा सत्यानुभूति ।

रसानुभूति सत्यानुभूते प्रकारविशेष, सत्यगतसूक्ष्मताया भावयोगेन चास्य  
निष्पत्तिरिति स्थिते भावयोगोऽत्र विचारणीय । भावयोगस्य परिज्ञानाय भावानामपि  
परिज्ञानमावश्यकमिति तेऽत्र विचारणीयत्वेन प्रस्तुता । ननु भावानामपि सत्येऽन्तर्भाव  
सत्यस्य च रूपाणि पूर्वंत एव निरूपितानीति भावाना तदव्यतिरिक्तत्वेन निरूपणमयुक्त-  
मिति चेदुच्यते—भावयोगेन सत्यगतसूक्ष्मताया कश्चन विशेष इति भावविवेचन युक्ति-  
युक्तमेव ।

भावविवेचनम् —

चेतनापरिणामा ये ते भावा इति मे मतिः ।  
उद्भवे हेतुतामेवाम् विषया यान्त्यनेकदा ॥२१॥

भावाश्चेतनापरिणामविशेषाश्चित्तवृत्तिविशेषा वा । ननु चितिशक्तिरपरिणाम-  
मिनीति कथं तस्या परिणाम इति चेदुच्यते चित्तप्रतिबिम्बनामेव चितिशक्तिमभि-  
प्रेत्यात्र परिणामशब्दस्य प्रयोग, चितिशक्तावस्था चित्तपरिणामानामेतद्गतत्वेनैव  
प्रतीते । व्युत्पत्त्यनुसार भावस्यार्थो द्विधा—भवन्तीति भावा भावयन्तीति वा भावा ।  
वस्तुनो न हि केवल भावा एव भवन्ति अपितु तद्दिभन्ना अन्येऽपि पदार्था इति न हि  
भावशब्दस्य प्रथमोऽर्थो युक्तियुक्त । भावा स्वसवलितान् सर्वानर्थान् भावयन्ति वासयन्ती-  
त्यनया दृष्ट्या भावशब्दस्य द्वितीयोऽर्थो युक्तियुक्त । परमय भावस्य केवल पार्थाभिप्रायो

न तु स्वल्पाभिधासो । एव स्थिते चित्तवृत्तिरूप इत्येव भावशब्दस्य युक्तियुक्तोऽर्थः । पर  
पञ्जात्कारकारिता वृत्तिः पटाकारकारिता वृत्तिरिति बुद्धेर्यस्य रक्ष्यापि परिणामस्य  
चित्तवृत्ताद्यन्तर्भावो न च न भावामिध इति चित्तवृत्तिविशेषस्यैव भावावकत्व स्वीकार्यम् ।  
अस्मिन्नर्थे चित्तपरिणामस्य न हि विपर्ययान्वितत्वेन स्थितिरपितु न हि भन्नत्वेनापि ।  
गमनादिक्रियादेगदर्शनेन चित्ते यो वेशमचारस्तत्र चित्तपरिणामस्य केषल विषयोपरक्ततया  
न तु स्वतन्त्रतया स्थितिरिति न हि तस्य भावेऽन्तर्भावः ।

भाजानामुद्भवे विषययोगो यथाकथञ्चित्स्वीकार्य एव । पर यत्र कुत्रचिन्न हि  
घस्य योगस्थानिषावर्तत्वम् प्राधान्य वा विषयाभावेऽपि भावविशेषस्य स्थितिदर्शनात् । अत्र  
चित्तगतत्वादात्तैर्भावविशेषस्य निर्माणम् । चित्तगतान्युपादानानि सन्ति सत्त्वरजस्तमासि ।  
अत्रापि भावदृष्ट्या रजोगुणस्य विशिष्टता । एव स्थिते रजोगुणेन यस्य भावस्य  
साक्षात्निर्माणं तत्र चित्तोपादानस्य प्राधान्यं तस्य च भावस्य तत्रैषु भावेषु वैशिष्ट्यमिति  
ज्ञेयम् । अथमेव भाव उत्साह इत्युत्साहस्य भावान्तरेभ्यः कश्चन विशेष स्वीकार्यः ।

भावेषु प्रधानभूतेनोन्साहेन मह आन्तरिकतत्त्वानां बाह्यतत्त्वानाञ्च योगः । आन्त-  
रित्तत्त्वेषु प्राणतत्त्वस्य सत्तेति प्राणप्रेरितस्योत्साहस्य सर्वातिशायित्वम् । अस्य प्राण-  
प्रेरितस्योत्साहस्यार्थं प्रति प्रवृत्तिरित्याधिकं जगदस्य बाह्यं वापेक्षेत्रम् तत्र चास्य वर्ग-  
मयपरूपेणाभिभ्यक्तिः । बाह्यतत्त्वेषु धर्मस्य देवास्य च स्थितिरिति धर्मप्रेरितस्य देशप्रेरि-  
तस्य चोत्साहस्य लोके दर्शनम् ।

एतदतिरिक्तं विद्वद्भिर्दयादानशास्त्रादिमन्त्रिणामप्युत्साहानां निरूपणं कृतम् ।  
अत्र दया वृत्तिविशेषतन्व्याश्च धर्मेऽन्तर्भाव इति दयाप्रेरितस्यान्साहस्य धर्मप्रेरिते  
उत्साहेऽन्तर्भावः । अत्रापि विशेषो यदेवविधस्योत्साहस्य प्रायेणाध्यवनायरूपेणाभिव्यक्तिर्न  
तु सपर्यरूपेण । यद्यपि प्राणप्रेरितस्याप्युत्साहस्य धर्मरूपेणाध्यवनायरूपेण वाऽभिभ्यक्ति-  
सम्भावना पर तस्य पर्यवनात् सपर्यरूपेणैव । दानमन्त्रिणोऽप्युत्साहस्य धर्मप्रेरित  
एवोन्साहेऽन्तर्भावः । पर दयाप्रेरिताङ्गुत्साहावस्थाय विशेषो यदद्या वृत्तिविशेषः, तथा च  
प्रेरितस्य दयावत् उत्साहे प्रवृत्तिः । अत्र पुनर्दानमेव प्रवृत्ते रूपमित्यत्रोन्साहस्य दान-  
धर्मणाऽभिभ्यक्तिः ।

शास्त्रमन्त्रिणोऽप्युत्साहे ज्ञानात्मके शास्त्रेऽन्तर्भूतेन विद्वान्निविशेषेण प्रेरितस्य  
अन्त्योन्साहदर्शनम्, विद्वान्निविशेषश्चाय तस्य जनस्य कृते धर्मरूप इत्यस्योन्साहस्य  
धर्मोन्साहेऽन्तर्भावः । इयाम्नावदत्र विशेषो यदिसिद्धान्तो मूलतो विचाररूपेण पर मन्त्रिण-  
दायेनास्य वृत्तिरुपनावाप्तिः, दयादीनां पुनर्मूलत एव वृत्तिरुपता ।

सम्प्रति विषयसम्बन्धेनाधिगतस्वरूपाणा भावना विवेचन प्रस्तूयते । एते भावा विषयाल्लक्ष्यीकृत्येति येन रूपेण विषयाणा प्रतीतिस्तदनुसारमेव चेतनाया परिणाम । तद्यथा-विषयविशेषे आकर्षणप्रतीरिति चेतनायास्त प्रति आकृष्टता रागवृत्तिर्वा ।

**विषया द्विविधा एते चेतनापरिचयिन ।**

**आकर्षका मता केऽपि ह्यन्ये सन्ति विकर्षका ॥२२॥**

चेतना प्रति विषयाणा प्रतीतिद्विविधा-आकर्षकत्वेन विकर्षकत्वेन वा । अनेनाकर्षण निकर्षणञ्चेति द्वौ प्रधान्येन विषयधर्मौ । विषयधर्मविष्येतो तदेव सम्भाव्येते यदा तदनुसार चेतनावर्तिनौ रागद्वेषरूपौ धर्मौ स्याताम् ।

इत्य विषयसम्बन्धदृष्ट्या चेतनाया प्रधान्येन द्वौ प्रकारौ रागो द्वेषश्च । एते एव सम्बन्धदृष्ट्या मूलभूते प्रवृत्तौ इत्यस्माक मतम् ।

आकर्षणसम्बन्धितो भावा —रागे चेतनाया यस्मिन् विषये आकर्षण त प्रति तस्या उन्मुखतेति विषयीष्यमस्या उन्मुखताया अवलम्ब इति ज्ञेयम् । एव सति विषयस्य विनाशेऽवलम्बस्याप्यस्य विनाश इति स्पष्टम् । एदेव चेतनाया शोके परिणति । कुत्रचिच्च स्वविषये विकृतिदर्शनेन तदुन्मुखत्वतीव्रताया ह्याम इति चेतनायास्तत्रैव प्रसार । इयमेव हासस्य स्थिति ।

विकर्षणसम्बन्धितो भावा —विषयविकर्षणजन्यानि चेतनागतानि प्रमुखाणि रूपाणि विषयपराङ्मुखता, विषय प्रति प्रतिरोधो विषयान्तरता च । विषयपराङ्-मुखता जुगुप्सायाम् । विषय प्रति प्रतिरोधे चेतनाया शोभ इति तस्या शोषरूपना-वाप्ति । विषयान्तरतायां विषयगतप्रवृत्तशक्त्या प्रतिरोधस्य समाप्तिरिति चेतनाया अक्षरूपनावाप्ति ।

विस्मयस्थिति —कुत्रचिद् विषयगतेनासाधारण्येन रागादिक्रियास्वसमर्था चेतना किकर्तव्यमूढतागापद्यते । एतेवास्या विस्मयस्थिति ।

अनेन प्रकारेण विषयसम्बन्धजन्यचेतनापरिणामत्वेण रागहासशोकजुगुप्सा-क्रोधभयविस्मयाणां विवेचन कृतम् । भावेषु प्रमुखतामापप्रस्योत्साहभावस्य विवेचन पूर्वमेव सवृत्तम् । चित्तोपादानजन्यस्यास्योत्साहस्य यद्यपि विषयभावे एव लब्धसत्तागत्वम्, पर लब्धसत्तागस्वारय विगणेषुपि योग । अत्र विषयस्य स्थितिद्विधा-आकर्षकत्वेन

विकर्षकत्वेन च । यत्र विषयस्याकर्षकत्वेन स्थितिस्तत्र विषयाश्रितत्वोत्साहस्य अम-  
रुणामिभ्यक्ति, यत्र च विषयस्य विकर्षकत्वेन स्थितिस्तत्रोत्साहस्य मधुपर्परुणामि-  
भ्यक्ति ।

एषु भावेषु रागस्य रतेर्वा विविधा प्रकारा । तत्र कान्ताविषया रतिस्तु  
प्रसिद्धं च । रते पुनर्येऽन्ये प्रकारास्तेषा परिजानाय रते स्वरूपमामान्यस्य प्रवृत्तिविषयस्य  
च ज्ञानमपेक्षितमिति तदत्र प्रस्तूयते । स्वरूपासामान्येन रतिरात्मीयतापन्पर्याया आत्मी-  
याच्च जनान् प्रति अस्या प्रवृत्तिरिति ज्ञेयम् । ननु तत्त्वदृशा सर्वत्रात्मन प्रसार इति  
मत्र आत्मीयतासदनादेन रतिप्रवृत्तिप्रसंग इति चेदुच्यते—सम्भवत्यप्येषा प्रवृत्ति-  
रात्मन्यावरणारोपेण बाधितेति सर्वत्रास्या अप्रसार । एव गतेऽस्यावरणस्य यदि व्यक्ति-  
वर्गविशेषेण स्वभाववैशिष्ट्याद् विच्छेद स्यात्तदा रतेस्तत्र प्रवृत्तिमम्भावना । एष वर्ग-  
विशेष शिशुवर्गो बालकवर्गो वा । स्वनिश्चयत्वेन निष्कपटत्वेन चास्य प्रतिद्विरित्या-  
वरणाभावेनात्र रतिप्रवृत्ति । अस्मिन् बालकवर्गेश्चोपनया चेतना अविक्मितावस्थावर्तिनी  
अस्मदीया पुनरिक्मितावस्थावर्तिनीत्यस्मच्चेतनाया अत्र या प्रवृत्ति या स्नेहरूपा  
वत्तलनारूपा वेति ज्ञेयम् ।

ननु आध्यात्मिकेऽपि पुरपे निश्चयताया स्थितिरिति नत्रापि स्नेहप्रवृत्ति  
स्यादिति चेदुच्यते—निश्चयतायामस्या चेतनाया विकास, अस्मासु पुनश्चेतनाया विकास-  
भाव इति तत्र रतिप्रवृत्तेर्न हि स्नेहेऽन्तर्भाव ।

मह्यभाव —तुन्धविक्रान्ता चेतना प्रति आत्मीयतावशाच्चेतनाया प्रवृत्ती  
मह्यभावस्याविर्भाव । लोकेऽन्य भावस्य प्रायेण सर्वगतत्वेन स्थिति । पर काञ्चनगतेऽस्मिन्  
वोऽपि विशेष इत्यौदात्त्यतत्त्वेऽन्यान्तर्भाव ।

श्रद्धाभाव —आत्मीयतावशादधिकविक्रान्ता चेतना प्रति चेतनाया प्रवृत्ती  
श्रद्धाभावस्याविर्भाव । श्रद्धाभावोऽपि पित्रादीन् प्रति । तद्यथा—पित्रादीनामस्मान् प्रति  
आत्मीयताभावना तदनुसृष्ट्य व्यवहार इत्यम्माकमपि तान् प्रति आत्मीयताभावना ।  
एते पुनश्चेतनाविक्रामशालिन इति तान् प्रति प्रवृत्ताया अस्या भावनाया श्रद्धायामन्त-  
र्भाव । श्रद्धाका उदात्तभावनेति अस्या औदात्त्यतत्त्वेऽन्तर्भाव ।

देवादिविषया रति —अस्या रती विषया देवादय । एते चालौकिका इत्येतेषा  
विषयत्व चेतनारोहापेक्षम् । किञ्चास्य रतेर्न हि सर्वविषयत्वमपितु भक्तव्यविषयत्व-  
मित्यस्या औदात्त्यभावे एवान्तर्भाव सुस्पष्ट ।

रते प्रकाराभराणि — श्रीडाविशेषविषया देशविशेषविषया सिद्धान्तविशेष-  
विषयाश्चेत्पादयोऽनेके रतिप्रकारा सम्भवन्ति । अत्र क्रीडाविशेषविषया रतिरक्षरत्यादि-  
रूपा, देशविशेषविषया राष्ट्रभवत्यादिरूपा सिद्धान्तविशेषविषया च साम्यत्रादादिसिद्धान्त-  
गतरतिरूपा ।

अत्र श्रीडाविशेषविषयाया रतेर्न हि रागसामान्यात्प्रश्चन विशेष, भावत्वा-  
पादनात् च रागगतस्य विशेषस्यापेक्षेत्यस्या रतेर्भावत्वाभाव । ननु क्रीडाविशेषयायेन  
रागेऽपि विशेषयोग इति चेन्न एवविधेन विशेषेण चेतनात्मके रागे विशेषस्याप्रतीते ।  
किञ्चैवविधरतेर्भावत्वप्राप्तौ घावनरतिभ्रंमणरतिरित्यादीनामखिलानामेव व्यापाररति-  
प्रकाराणां भावत्वप्रसंगः ।

राष्ट्रभक्तौ मातृभूमिगतप्रदेशादिकं तद्गतां संस्कृतिञ्च लक्ष्यीकृत्य थद्भावाव-  
नेत्यस्या श्रीदास्यतत्त्वेऽन्तर्भावः । वस्तुतस्तु एवविधनवत्यभावेऽपि देशादिकस्य काव्यगन-  
वर्णनसम्भावनेति न हि नक्तियोगस्यैवविधवर्णने सर्वप्रापेक्षा । सत्यामपि च यथावच-  
ञ्चिदस्या भक्तौ यत्रोत्साहस्यैव प्राधान्येन वर्णनं तत्रोत्साहभाव एव स्थीकार्यं ।

सिद्धान्तविशेषविषयाया रतौ रतिदाहर्षेण विचारस्वरस्य सिद्धान्तस्यैव वृत्ति-  
प्राप्तत्वापादनमित्येवविषयाया रतेर्भ्रंभावनायामन्तर्भावः । परं काव्ये सिद्धान्तविशेषस्य  
प्रतिपादनं न हि एवविधभाषानाप्रदर्शनपुरस्मरमपिपु सिद्धान्तसंक्षिप्येष्टायावपुरस्मरम् ।  
किञ्च सन्निवेशोऽप्येव केवलं लोकमत्यानुस्यूतत्वेन न तु स्वतन्त्रतयेत्यवधेयम् ।

उपरिनिदिष्टेषु भावेषु श्रीदास्यतत्त्वान्वितान् भावान् विहायान्ये भावा  
स्यायिभावा । अत्र च कारणमेतदेव गद्गामनात्मतया स्थितेषु स्यायिभावेषु चेना  
सामान्यस्तरवर्तिनी श्रीदास्यतत्त्वे तु तस्या आरोहापेक्षेति श्रीदास्यतत्त्वान्वितानां भावाना-  
मुत्साहादिस्थायिभावेषु वेहिर्भावः । स्यायिभावत्वेन न हि अनेनदभिप्रेतं यत् स्यायि-  
विशेषस्य गर्वधैव स्यायित्वमपिनु एतदेवाभिप्रेतं यत्तस्य स्यायित्वयोग्यता । अनेन  
प्रकरणबलात्तस्य स्यायित्वेऽपि प्रकरणात्तरे सहकारित्वमपि सम्भाव्यते । अन्यं स्यायिभाव-  
स्यान्ये भावा महकारिणः । एत एव व्यभिचारिण इत्यलकारिकाया मतम् ।

भावाश्चित्तवृत्तिविशेषा इति प्राक् प्रतिपादितम् । अनेन सहकारिभावाश्चि-  
चित्तवृत्तिविशेषा इत्यायातम् । किञ्चैते महकारिभावा स्यायिभावावा महकारिण  
वर्तने स्यायिसम्बन्धिनीनामेव चित्तवृत्तीनामवस्थाविशेषा इत्यायातम् ।

स्यापिभावा प्रायेण विषयाकर्षणविकर्षणजन्या इति सहकारिभवात्तामस-  
नेकर्षणा स्थिति । तद्यथा—विषयाकर्षणावस्थायामभीष्टवस्तुप्राप्तौ विलम्बासहिष्णुतया  
श्रीमुक्त्वम्, अमीष्टवस्तुतोऽनर्थचिन्तने शका, अमीष्टस्याप्राप्तौ ध्यानेकवाया चिन्ता,  
विरहादिवशेन मनस्तापे व्याधिः, अमीष्टस्य प्राप्तौ च हर्ष । विषयविकर्षणावस्थाया  
परगुणानसहिष्णुतायाममूषा, चित्तमकोचे धीटा, द्वेषादिवशेन चित्तस्यास्थिरताया चपलता,  
अनर्थाधिक्येन मन मन्त्रमे आवेग, अपमानादिना कोपस्य स्थिरतायाममर्षं, अविधेया-  
दिना चित्तस्य प्रचण्डतायामुग्रता मन क्षोभे च त्राम ।

यत्र नाकर्षणं न च विकर्षणं तत्रोदासीन्यभावः ।

एषु भावेषु चित्तोपादानभूताना मत्स्वरजस्तमोनुष्ठाना विविधा परिणामा ।  
एषु गुणेषु भावदृष्ट्या रजोगुणस्य प्राधान्यम् । अनेन न हि केवलमस्य गूणस्य विक्रान्ते  
अपि तु हासोऽपि भावाविर्भावः । तद्यथा-मनस्तापेन निष्प्राणता गान्, ग्लानेहेतुभूत  
धम, श्रमादिसम्भूता मनसो निम्बोदिता आलस्यम्, दुर्गतितजन्या मनस्य शोभित्वनाश-  
निर्देयम् चिन्तादिवशेन कार्ये पाठवामावो जडता, श्रमादिवशेनेन्द्रियाणां व्यापारगून्वता  
निद्रा, निद्रावस्थाया विषयाननुभूति मुक्तम्, मत्स्वमशये विषाद, मूच्छा च मरणम् ।

मत्स्व प्रकाशक तत्त्वमिति तस्य स्पृष्टत्वेन प्रतीती निम्नाङ्किताना भावानामा-  
विर्भाव —सदृशानुभवादिजन्य पूर्वानुभूतवस्तुज्ञान स्मरणम्, निद्रासमाप्तौ चैन्यन्तान  
प्रबोध, शास्त्रादिपरिचयवशेनार्थनिश्चयो मति, सन्देहे विचारविमर्शश्च विवर्तः ।

मत्स्वमुस्य हानौ निम्नाङ्किताना भावानामाविर्भाव चित्तस्य विचिन्ता मोह,  
मनोव्यसाजन्य स्मृतिप्रमोषोऽपस्मार, चित्तविभ्रमश्चोन्मादः ।

भावेऽप्यहकारतत्त्वस्य यथाकथञ्चित्तमव्यंथ स्थिति । पर यत्रान्य नामान्यत  
शयित्वतो वा स्थितिस्तत्र न हि अस्य प्रतीति । प्रधानताया पुनरस्य स्पृष्टा प्रतीतिरिति  
तत्प्रयोज्यता भावाना दर्शनम् । तद्यथा—मत्प्रभावाधिक्येन अथज्ञाया गर्वं, अथैव  
सम्मोद्मिधरो च मदः ।

प्रातकारिकैरवहित्थानामकोऽपि भाव स्वीकृत । सज्जादिवशेन प्रसन्नतायापन-  
मिति च तस्य लक्षणा कृतम् । वस्तुतो भावस्यास्यावृत्तित्वेऽन्तर्भावः । एतच्च व्यापक  
तत्त्वम् । नमानेऽप्यनेनैव दर्शनम् । अस्यैव व्यापकस्य तत्त्वस्याश्रितेषो भावत्प ।  
पर्वतदृष्टस्य चास्य विचाररूपेऽन्तर्भावः । व्यञ्जनाव्यापारेऽप्यस्य तत्त्वस्य यत्र  
कुत्रचित्स्थिति । तद्यथा—

मातृहोपकरणमद्य नास्तीति साधित त्वया ।  
तद्मण किं करणीयमेवमेव न वामर स्यामी ॥

अत्र स्वैरविहारादिनीत्यर्थो व्यग्य । वाच्यार्थस्याशविशेषरथावावरणम् । परञ्चमत्कारोऽत्र न हि आवृतिरूपोऽपितु अर्थप्रकाशनरूप इति व्यञ्जनाया आवृति-  
तत्त्वाद्भेद । किञ्च 'गतोऽस्तमकं' इत्यादिषु व्यञ्जनोदाहरणेषु न हि आवृतिरत्वमिति व्यञ्जनाया स्थतन्त्रताया स्थिति ।

अवस्थादिकभेदेनैतेषामनेकरूपता ।

भावानामपि तस्मात्स्याद् भेदसख्यातिभूयसी ॥ २३ ॥

भावगतमेतद्विवेचनमलकारशास्त्रे स्थिरपदानामेव भावाना ययासम्भय प्रतिपाद-  
नायम् । वस्तुतस्तु चित्तवृत्तिविशेषा न हि परिसम्वातु शक्या इति भावा अपरिसखेया ।

किञ्चैतेषु निरूपितेष्वपि भावेषु व्यक्तिदेशकालादिभेदेन भेद इत्येषा भावाना  
वैविध्यम् । तद्यथा-लज्जा कश्चन सामान्यमात्र, पर स्त्रीपुरुषभेदेनाप्यपि भेद । पुर्यादिग-  
ताया लज्जायामवस्थाभेदेन पुनरपि भेद । यत्रापि देशकालादिक पुनर्भेदहेतु । तद्यथा-  
भारतीयनारीगताया लज्जाया पाश्चात्यनारीगताया लज्जाया कश्चन विशेष । अत्र च  
देशविशेषगता मान्यता एव कारणम् । अनेन बुद्धिगताता मान्यतानामनेकशो भावस्व-  
रूपेऽन्तर्भाव इत्यपि स्थितम् ।

भावा द्विविधा — वर्गगता व्यक्तिगतारण

एषु भावेषु केचन वर्गगता ग्रहीति तेषा व्यक्तिगतेभ्यो भावेभ्य कश्चन विशेष । ननु व्यक्तिगतानामपि भावाना प्रतिव्यक्ति स्थितिरिति वर्गव्यक्तिकृतो भेदोऽकिञ्चित्कर इति चेदुच्यते वर्गगताना भावाना बाह्याभिव्यक्तौ समाजम्याप्यन्नर्भाव , न हि व्यक्तिगतेषु भावेषु एवविधा स्थितिरित्येष भेदो युक्तियुक्त एव ।

वर्गगतेषु भावेषु उत्साहोऽन्यतम । अत्रापि प्राणप्रेरितस्योत्साहस्य प्राधान्यम् । उत्साहोऽन्यतमोऽनुस इति प्रथम श्रमरूपेण ततश्चाधिकसघर्परूपेणाभिव्यक्ति । अर्थो-त्साहस्य श्रमिकवर्गं सविशेषा स्थिति । घनिकवर्गगतोऽप्युत्साहोऽर्थोऽनुस । परमुत्साहोऽन्य न हि प्राणप्रेरणाजन्योऽपितु अर्थेतिप्साजन्य इत्यस्योत्साहस्य कश्चनार्थकर्म । किञ्चार्थं तक्षीकृत्य घनिकेषु परस्परमपि सघर्ष इत्यस्योत्साहस्य पुनरपि हानि । वर्गगतस्य सघर्षरूपेणाभिव्यक्तस्योत्साहस्यास्य विकर्षणातिशये रोषरवावाप्ति क्रान्तिरूपेण च पर्यमानम् ।

वर्गगतस्योत्साहस्य देशप्रेरितोत्साहो धर्मप्रेरितोत्साह इत्यादयोऽप्येऽपि प्रकारा । देशस्य धर्मस्य चानेके भेदा । तेषा तत्त्वता देशे धर्मे वा अन्तर्भाव इति तत्तन्मन्विनामुत्साहप्रकाराणा न हि पृथक्परिगणनीचित्यम् ।

देशादिप्रेरित उत्साहे यदाकदाचन वर्गविशेषस्योत्साहो न हि वस्तुतो देशादि-प्रेरितोऽपितु अर्थप्रेरित, देशादिक तु तत्रावरणमात्रम् । यथा उत्साहेऽस्मिन् घनिकवर्ग-स्योत्साह तत्त्वत प्रापेणार्थप्रेरितो देशादिक तु तत्रावरणमात्रम् । अनेनैव चावरणेन तत्र श्रमिकवर्गगतस्योत्साहस्य साहाय्ययोग ।

आवृत्तिभावोऽपि वर्गगत । अस्य भावस्य प्राधान्येन स्थितिर्घनिकवर्गे इति प्राक् प्रतिपादितम् । घनिकेतरेषु आवृत्तितत्त्वस्य वा स्थिति सा घनिकाचरणप्रेरितेति शेषम् ।

नैराश्यभावोऽपि वर्गगत । अस्य स्थिति प्राधान्येन शोषितवर्गे । शोषक-वर्गस्यैव यथाकथञ्चन स्थिति पर ममत्वप्रतीत्यभावेन तत्र वर्गभावनाया अभाव । अगच्छस्य तत्र य प्रयोग स तु घनिकेषु शोषकत्वाविशेषात् ।

नैराश्यभावोऽप्युत्साहस्य विपरीता स्थितिरिति उत्साहे मन्दता प्रयातेऽप्या-विभावे । नैराश्यमेतदुद्देश्यदृष्ट्येति स्वशोषणदृष्ट्या शोषकैव प्रतीति । शोषस्यात्र निगोऽस्याः—आविर्वाधिर्गणञ्च ।



प्राधिरत्र दारिद्र्यजन्य । दारिद्र्यमेतच्छोषणम्मित्यस्मादेकत शोषस्य  
प्रपरतश्च क्रौवस्योत्पत्ति । क्रोधादुत्साहस्यादिर्भाव । शोकस्य वेगोऽप्योत्साहस्य मन्दता,  
शोकस्य मन्दतायाञ्छोत्साहस्य वेग इत्यनयोर्भावयो ऋम् । अत्रापरेषामपि श्रमिकाला  
मया अवस्थेति तत्र वर्गभावना । धनया चोत्साहस्य वृद्धि । उत्साहप्रयोजके शोषणे  
शोषककृतानामपमानादीनामपि योज इति क्रोधस्य सधुश्रमेनोत्साहस्य दीप्ति ।

व्याधिरपि शोषणजन्य इत्येज्जन्यया शोकपरम्परया सह क्रोधस्यापि परम्परा ।  
धनया चोत्साहस्याविराम ।

व्याधेश्च चरमा परिणतिर्नरणे । मरणमेतत् प्राणानामाहुति । आहुतिश्चैवा  
मघर्षाग्नादित्यस्याग्नेरभिवृद्धि । एवं कान्ति । शोषिता बुद्धिजीविनोऽप्या मचानवा ।  
अस्या क्रान्ते शोषितवर्गस्य विजये परिणति ।

नास्मिन्मृत्यावनौचित्यम् न च कापि निषेध्यता ।  
सत्यत्याय क्रमो नूनम् काव्यञ्च सत्यमुच्यते ॥२४॥  
शमन हि शरीरस्य सघर्षस्य तु दीपनम् ।  
सामाजिकस्य चाक्रोशः काव्यस्य चरितार्थता ॥२५॥

मस्कृतकाव्येषु नायकमृत्युचित्रणस्य प्रायेणानाव । अत्रैक तु एतद्वारण  
अदेवविध चित्रणमुद्देजकमिति तत्परित्याज्यम् । अत्रोच्यते यत्काव्ये सत्यस्य चित्रण-  
मित्यस्य सत्यस्याश्विषेप उद्देजकोऽनुद्देजको वाऽप्यपरिहार्य । किञ्च सत्यस्य चित्रणेन  
सत्यानुभूतिरित्यस्य चरमपरिणतेष्विच्छिन्नशोभेन सत्यानुभूतेरपि चरमा परिणतिरित्यस्मात्-  
ह्वं जकतस्त्वप्रतीतेरकिञ्चित्करत्वम् ।

अत्रापरेतत्कारणं यद् यत्र धर्मन्तत्र जय । धर्मपरायणे च नायके धर्म इति  
तस्य मृत्युचित्रणमयुक्तम् । अत्रोच्यते यन्नायकमृत्युना न हि धर्मस्य हानिरित्यु तस्य कृते  
क्रियमाणस्य सघर्षस्य दीप्ति । अस्याश्च दीप्ते कालान्तरे धर्मविजये पर्यवसानम् ।  
किञ्चैवविधचित्रणेन सहृदयहृदयेऽधर्म प्रति आक्रोश । अत्रैव च काव्यस्य चरितार्थनेति  
धर्मविजयागावेऽपि न हि एवविध चित्रणमयुक्तमिति ज्ञेयम् ।

सत्ये भावयोग —

विधान भावयोगस्य सत्यरूपे समोहितम् ।  
 सत्यस्य यानि रूपाणि तत्रार्थस्य विशेषता ॥२६॥  
 चित्रणोऽस्यार्थसत्यस्य पुरुषा द्विविधा मता ।  
 केचनार्थबिहीना स्युरपरे च धनान्विता ॥२७॥  
 सत्ये सूक्ष्मतया जाता ह्यत्र साधारणीकृति ।  
 सामान्यमनयाऽऽयातम् विशेषोऽप्यत्र कश्चन ॥२८॥

भावविवेचनानन्तर मप्रति भावयोग प्रस्तूयते । सत्ये यो भावयोगस्तत्र न हि मत्यान् पृथक् स्थितस्य भावस्य सत्ये योगोऽपितु भावयुक्तस्यैव सत्यस्य स्थितिरिति ज्ञेयम् ।

प्राकृतिकसत्ये भावयोग — यस्मिन् बाह्यपरिवेशे भावस्याभिध्वक्ति स बाह्य-परिवेशोऽपि भावस्यागम् । अस्मिन् परिवेशे तत्त्वद्वयम् सामान्य विशेषश्च । यत्र सामान्य-स्य प्राधान्यम् तत्र मार्बदेशिकताया स्थितिर्यत्र च विशेषस्य प्राधान्यम् तत्र प्रादेशिक-ताया स्थिति ।

प्राकृतिकसत्ये भावयोग प्रकृती चेतनारोपेणापि सम्भाव्यते । चेतनारोपे प्रकृति-चित्रण द्विधा—स्वतन्त्रतया जीवनमहकारितया वा । पूर्वंत्र भावयोग स्पष्ट एव परत्रापि जीवनगताना भावाना प्रकृतावपि प्रभाव इति तत्र भावयोगः । काव्येष्वस्य योगस्यानेकत्र दर्शनमिति नेह वितन्यते ।

आधिकसत्ये भावयोग — अत्र आधिकसत्यस्य सूक्ष्म चित्रणम् । आधिकसत्ये धमिबर्गस्य घनाद्यवर्गस्य चान्तर्भाव इत्यनयोश्च सूक्ष्म चित्रणम् । अनेन सूक्ष्मेण चित्रणेन पात्रादीना साधारणीकरणम् । तद्यथा—श्रमिकविशेषस्य घनाद्यविशेषस्य च पात्रत्वेऽन्योविशेषाणपरिहारेण सामान्याशस्य ग्रहणमिति श्रमिकसामान्यस्य घनाद्य-सामान्यस्य चात्र प्रतीति । अनेन च सहृदयस्य मत्यानुभूति ।

भट्टनायकमतानुसारं साधारणीकरण भाववत्त्वव्यापारजन्यम् । परममन्मता-नुसारमेतन्न हि व्यापारविशेषजन्यमपितु सत्यगतसूक्ष्मचित्रणजन्यम् । अर्थैव सूक्ष्म-चित्रणस्य चित्तगतो य प्रभावस्तदनुसारमस्य यदि व्यापार इति व्यपदेशग्तहि न हि वापि हानि ।

अभिनवगुप्तपादाचार्याण साधारणीकरणसम्बन्धि विवेचनमेवमस्ति —

'मर्मवेत्ते शत्रोरेवेत्ते तटस्थस्यैवेत्ते, न मर्मवेत्ते न शत्रोरेवेत्ते, न तटस्थस्यैवेत्ते इति सम्बन्धविशेषस्वीकारपरिहारनियमानध्यवसायात् साधारण्येन प्रतीते " "

—काव्य प्रकाश

अत्रेदमवधेय मरुसम्बन्धविशेषस्वीकार इव तत्परिहारोऽप्यत्रानभिप्रेत इति साधारणीकरणे न हि केवल सम्बन्धविशेषस्वीकारस्यापितु तत्परिहारस्यापि तोष । किञ्च सर्वविधसम्बन्धपरिहारे पदार्थस्यानुपस्थितिरित्येतत्परिहारस्य लोप स्वीकार्यम् ।

अत्र रामचन्द्रशुक्लाचार्या एवमाशकन्ते—काव्यगता विषया विशेषा एव न तु सामान्या इति तत्र न हि पुरुषसामान्यस्य चित्रणमपितु विशिष्टतायुक्तस्य पुरुषविशेषस्य ।

अत्रोच्यते—न हि साधारणीकरणे विशिष्टतायोगे च नियमो विरोध इति तत्सपि साधारणीकरणे पदार्थस्य विशिष्टतायोगदर्शनम् । तद्यथा येषां विशेषाणां परिहारेण साधारणीकरणं तेषामन्नाभाव अन्येषां तु स्थितिः । ननु साधारणीकरणे सर्वविधविशेषाणां परिहार इति चेन्न मोहननामकस्य श्रमिकस्य मोहनत्वश्रमिकत्वपुरुषत्व-प्राणित्वादिविशेषाणां क्रमिकपरिहारेण सत्तामानत्वावशेषप्रसंगात् । किञ्च साधारणीकरणेन न हि मोहनस्य पुरुषसामान्यत्वमपितु पुरुषविशेषत्वमपि । पुरुषविशेषत्वञ्चेद न हि मोहनस्य पर्यायोऽपितु श्रमिकात्मक तस्य साधारणीकृत रूपम् ।

ननु मोहनस्य केपा केपा धर्माणां परिहार केपा केपाञ्च स्थितिरिति चेत् प्रकृतसत्यानुगतानां तेषां स्थितिरन्येषाञ्च परिहार इति ज्ञेयम् ।

साधारणीकरणस्य सिद्धौ साधारणीकरणमेतत्कस्येति विचारणीयम् । अस्मन्मतानुसारमेतत्प्रस्तुतस्य सत्यस्येति ज्ञेयम् । आलम्बनिकमतानुसारमेतद् विभावादिनस्येत्येषां स्थितिः । विभावादिकस्य वस्तुतोऽस्मिन्नेव सत्येऽन्तर्भाव इत्यत्र न हि तात्त्विकमन्तरम् ।

विभाव पुनर्द्विविध—आलम्बनरूप उद्दीपनरूपश्च । आलम्बनमत्र य व्यक्ति-विशेष प्रति स आश्रय इति तस्यापि साधारणीकरणम् । विज्ञानुभावा आश्रयगता-श्वेष्टाविशेषा । एतेषाञ्च साधारणीकरणं सर्वसम्मतमित्येतेषामधिष्ठानभूतस्याश्रयस्यापि साधारणीकरणमनायत्याऽप्यातम् । अत्र यस्माश्रयस्य आलम्बनस्य च साधारणीकरणमभिप्रेत तत्र न हि आश्रयत्वमालम्बनत्वञ्च नियतमपितु परस्परपरिवर्तनशीलमपि । तद्यथा-स्वरूपेण श्रमिकपरिवारस्य श्रमिकमक्षमादावुपस्थितिरिति श्रमिके शोकस्योद्बोधः ।

उद्बोधोऽप्य परिवारम्बरूपत्रयं द्वि परिवारोऽप्रातम्बरम् श्रमिकश्चाश्रय । अथ स्वस्व-  
स्वप्नेण श्रमिकस्य परिवारममशमुत्स्यतिरिति परिवारे शोकस्योद्बोध । अत्र श्रमिक  
प्रातम्बरत परिवारश्चाश्रय इति यस्मिन् श्रमिके पूर्वमाश्रयत्वधर्मस्तस्मिन्नेव सम्प्रति  
प्रातम्बरतत्रधर्मं, यस्मिंश्च परिवारे पूर्वमातम्बरतत्वधर्मस्तस्मिन्नेव सम्प्रति प्राश्रयत्वधर्मं  
इति स्पष्टम् ।

सहृदयगतस्य भावस्य साधारणीकरणम्—प्रस्तुतस्य सत्यस्य साधारणीकरणो  
मिद्रे सहृदयगतस्य भावस्य साधारणीकरणं न वेति विचारणीयम् । अत्रोच्यते—साधारणी-  
युतस्य सत्यस्य सहृदयोऽनुभविनेत्येतदनुभवितृगतस्य भावस्य साधारणीकरणमायत्याऽऽया-  
तम् ।

ननु सत्यमर्धमम्बन्धि । श्रमिकस्य धनिकस्य चात्रान्तर्भाव । श्रमिकोऽत्र शोषितो  
पतिकश्च शोषक इति वनिक्वेन सहृदयेन न हि एवमिदं प्रस्तुतस्य सत्यत्वेन ग्रहणम्भा-  
वना । तदभावे चास्य सहृदयस्य साधारणीकरणं दूरापेतम् ।

अत्रोच्यते—सत्यमन जीवनमम्बन्धि न तु निर्धामात्रमम्बन्धीति इति कल्पि तस्य  
सत्यत्वेन ग्रह । पर धनिकविशेषण यदि तस्य तथात्वेन ग्रहो न स्यात्तर्हि तन्न मानसमेव  
तत्रान्तराय इति ज्ञेयम् । भौतिकपदार्थेष्वप्येतद्घटने । मद्यथा-मधुरताम्लतादयो भौतिक-  
गुणा, रसनेन्द्रियेण धेया ग्रहणम् । पर सत्यस्य कस्मिंश्चिद् विकारे मनोऽपि प्राधुर्यादिवस्य  
ग्रहणमात्रेव ।

सत्पत्तिरूपप्रमगे मिद्वान्तनिरूपस्थाधिक्ये नति तद्गताया सत्यताया विप्रति-  
पत्तिमभावना । अत्र चापि हेतुर्षत् सहृदयस्य स्वीया मान्यतेति तस्या वषयविषयगत-  
मान्यताया वैषम्ये न हि वषयविषयस्य सत्यत्वेन ग्रह । विषयस्य यत्र सत्यत्वेन ग्रहणं प्रापि  
मिद्वान्तगत मूढमन्त्र काव्यस्वरूपप्रतिकूलतापदवजायीति तत् परिग्याज्यम् । अनेन न हि  
एतदभिप्रेतं यन्मन्त्रतारा वाद्यशब्द बहिर्भागे मन्त्रादपि तु वैयर्थ्यमेतदेव यत्त जीवतमनस्य-  
चित्तगतस्य सत्यपरिग्यामा न्युनं तु पृथग्यन्तनिर्वर्ण्य ।

प्राश्रयेण सह सहृदयस्य तादात्म्यम्—कस्मिंश्चिद्विद्वि सहृदयस्य साधारणी-  
करणस्थाने प्राश्रयेण सह तस्य तादात्म्यमभेदो वा स्वीकृत । विषयनाशमर्थतदेव मतम् ।  
रमणसाधारणकारेणापि ज्ञानमनिरूपणप्रमगे भावनादोषवनेनैवाविधोऽभेद उन्निवृत्त ।  
यथा—

“व्यापारोऽस्ति विभावादेर्नासाधारणीकृत ।  
तत्प्रभावेण यस्यासन् पाषोषित्वनादयः ।  
प्रमाता तदभेदेन स्वात्मान प्रतिपद्यते ॥

—साहित्यदर्पण

“यदपि विभावादीनां साधारण्यं प्राचीनैरुक्तम्, तदपि दोषविशेषकल्पनं विना  
दुरुपपादम् । अतोऽवश्यकल्पे दोषविशेषे तेनैव स्वात्मनि दुष्यन्ताद्यभेदबुद्धिरपि  
सूपपादा ।”

—रसगोषर

अत्रोच्यते—न हि सिद्धान्तोऽयं युक्तियुक्तः । तद्यथा—आधिक्यमत्यचित्रणं  
श्रमिकादयः पाशाणीति एष्वेवान्यतमोऽत्राश्रयः । साधारणीकरणाभावे अनेन सह  
सहृदयस्य तादात्म्यमात्रेण न हि काव्यगतायाः सत्यानुभूतेर्लौकिकानुभवात्कश्चन भेद  
स्यात् ।

अपरञ्च ‘श्रीवान्नाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः’ इत्यत्राश्रयो मृगः ।  
स च पशुविशेष इति तेन सह तादात्म्ये सहृदयस्य पशुत्वापत्तिः स्यात् ।

ननु तादात्म्यबाधकानां सहृदयाश्रयगतानां विशेषाणां परिहारे सहृदयाययो-  
स्तादात्म्यसम्भावनेति चेदुच्यते विशेषाणां परिहार एव साधारणीकरणमिति तेनैव  
सत्यानुभूतो पुनस्तत्कृते तादात्म्यस्यानपेक्षितत्वम् ।

समुद्रलघनादीनामलौकिककर्मणा वर्णने तादात्म्यमपरिहार्यमिति यदुक्तं तदपि न  
युक्तियुक्तम् । यतो लौकिककर्मैस्त्वपि तादात्म्यमेतदयुक्तमिति अलौकिकैश्चेत्तदयुक्ततरम् ।  
किञ्चालौकिककर्मैः लोकगतास्तत्याद् बाह्यमिति तस्य वर्णनं न हि सहृदयानुरञ्जकमिति  
ज्ञेयम् ।

पण्डितराजजगन्नाथोद्घृते भावनादोषाधिके अभेदसिद्धान्तेऽप्यपरोऽपि दोषो  
यदत्रानुभूतिर्दोषजन्येति एतदोपपरिहारेणस्या परिहारादस्या भ्रान्तिरूपतापत्तिः स्यात् ।

सहृदयगतानां कविगतानां चानुभूतीनां तादात्म्यम् —

सहृदयगतानां कविगतानां चानुभूतीनां तादात्म्यमेव साधारणीकरणमिति  
डा० नगेन्द्रादयः । अत्रोच्यते—भट्टनाथकसम्मतस्याभिनवगुप्तसम्मतस्य च साधारणी-  
करणस्य अस्मात्तादात्म्याद्भेद इत्येतदयुक्तम् ।

किञ्च कविगतासु सहृदयगतासु चानुभूतिषु साम्यमात्रं न तु तादात्म्यम् । तद्यथा-घादी तावत्कवे समक्ष सत्यगतस्य सूक्ष्मरूपस्योपस्थितिः । अस्य च कविगतायाः प्रतिभायाः दृष्टिपक्षेण ग्रह इत्येतदीया अनुभूतिदृष्टिपक्षक्रियासवलिता । अथ कविगतायाः प्रतिभायाः सृष्टिपक्षस्य व्यापारो दृष्टिपक्षविषयभूतस्य च रूपस्याभिव्यक्तिरित्येतदीया अनुभूतिः सृष्टिपक्षक्रियासवलिता । अथ सत्यगतस्यास्य सूक्ष्मरूपस्य सहृदयगताया भाव-विश्याः प्रतिभामाया समक्षमुपस्थितिरित्येतदीया सहृदयगता अनुभूतिर्भाववित्रीप्रतिभा-सवलिता । अनेन कविगतासु सहृदयगतासु चानुभूतिषु भेद इति स्पष्टम् । सत्यप्यस्मिन् भेदे उभयत्र सत्यगता सूक्ष्मतेति साम्यम् । भट्टतीतम्यात्रेदमेवाभिप्रेतम्—

“नायकस्य कवे श्रोतु समानोऽनुभवस्ततः ।”

साधारणीकरणप्रयोजकानि तत्त्वानि —साधारणीकरणप्रयोजकरूपेण सत्यगता सूक्ष्मता पूर्वं निरूपिता । अत्र तत्त्वद्वयम्—सत्यं तद्गता सूक्ष्मता च । यत्रास्मिन् सत्ये नावयोगस्तत्र भावानामस्मिन्नेव सत्येऽन्वभावे । सत्यमत्र आधिक्यं सत्यम् । एतच्च न हि व्यक्तिविशेषेण सम्बद्धमपितु समाजेन सम्बद्धमिति सामाजिकमात्रस्यान सत्यताप्रतीतिः । सत्यगतायाः सूक्ष्मताया अपि प्रतीतिः सामाजिकस्य जायते । परमेव न हि सामाजिक-सामान्योऽपितु सामाजिकविशेषः । स च विशेषः सूक्ष्मताद्यन्मुखीभवनयोग्यता तदभावे विद्यमानाऽपि सूक्ष्मता अविद्यमानेवेति सत्यगतसूक्ष्मताप्रतीतिर्न हि विषयविषयिसययोगमात्र-जन्येति सिद्धम् । भौतिकगुणप्रतीतिरेपि यदा कदाचनैतादृशी गद्य स्थितिः । तद्यथा-मधुराम्लादिरसप्रतीतिरेका भौतिकी प्रतीतिः । सा च न हि मायुर्वादिसद्भावमात्राधीना अपितु रसयितु रसनावतिरसग्रहणशक्त्यधीनेति रसयितृविशेषस्य रसनायामेव च्छक्त्यभावे रसान्तरणमभ्यर्केण वा तत्र विकारे न हि तस्य रसास्वादमाभ्यर्थम् ।

सत्यगतसूक्ष्मताद्यन्मुखीभवनयोग्यताया भौतिकरमग्रहणशक्ती च विद्यते कश्चन भेदः । स चायम्-भौतिकरमग्रहणशक्ति रसनावतिनीति स भौतिका घमः । सत्यगत-सूक्ष्मताद्यन्मुखीभवनयोग्यता पुनश्चेतनावतिनीति स चेतनाधर्मः । किञ्च रमग्रहणशक्ति रसनाया नियतो धर्मः, सत्यगतसूक्ष्मताद्यन्मुखीभवनयोग्यता च चेतनायाः अनियतो धर्मः । एषा योग्यतैव सहृदयत्वमेतच्चोग्यतावन्तश्च सहृदया इ-यस्माकं मनम् ।

अधिकस्य अमे निष्ठेति तत्रातीवानुकूलता ।

सत्यस्याग्रे धनादप्येऽपि सा कथञ्चन वतंते ॥२६॥

आपिचसत्यचित्रणे पात्राणि प्रति सहृदयस्य द्विधा प्रवृत्तिः—अनुकूला प्रतिबन्धा च । येषु पात्रेष्वानुकरणं तेष्वनुकूला प्रवृत्तिर्येषु च विरुद्धं तेषु प्रतिबन्धा प्रवृत्तिः ।

श्रमिकेष्वस्माकमाकर्षणमित्यत्रानुकूला प्रवृत्तिर्धनिकेषु च विकर्षणमित्यत्र प्रतिकूला प्रवृत्तिः । एतच्चेतसम्-भौतिकनियमानुसारं यत्र अथरूपा क्रिया तत्रैव तस्य परिणामस्य स्थितिः । यथा वृक्षे प्ररोहरूपा क्रियेति तत्रैव फलस्य स्थितिः । परं लोकगते आर्थिकमूल्ये श्रमस्य स्थितिः श्रमिके तज्जन्यस्यातिरिक्तायस्य च स्थितिर्धनाद्यै इति स्वश्रमफलाद्-चञ्चिन्ते श्रमिकेऽस्माकमाकर्षणम् श्रमापेक्षया । अधिकायंप्राप्तिकारिण्यि च धनिके विकर्षणम् । सत्यप्यस्मिन् विकर्षणे धनिकस्याधिकारंप्राप्तिलोकगतस्याधिकमूल्यस्याव-मित्यनया दृष्ट्या तत्र विकर्षणाभावः ।

ननु काव्ये पाशादीनां साधारणीकरणम् । साधारणीकरणे च सम्बन्धविशेषस्य स्वीकारपरिहारभाव इति कथमनानुकूलतादिकस्य प्रतीतिः । अप्रोच्यते-साधारणी-कृतेऽपि पात्रेषु अनुकूलतादिकस्य यथाकथञ्चिच्छिथितिर्गतिः रामायणे रामं प्रति श्रमाकमनुकूलताप्रतीतिः, रावण्यु प्रति च तदभावः ।

श्रमिकायु प्रति श्रमाकमनुकूला प्रवृत्तिरित्येवमव्यतमस्य नायकत्वसम्भावना, धनिकानु प्रति एवविषया प्रवृत्तेरभावो न्यूनता वेति तेष्वन्यत्रमस्य प्रतिनायकत्व-सम्भावना ।

आर्थिकसत्यचिन्ते श्रमिकस्य नायकत्वानेके सहायाः । एषु श्रमिकानु निर्धनानां कृपकारणा शोषितानाञ्च बुद्धिजीविनामन्तर्भावः । धनिकस्य प्रतिनायकस्या-प्यत्रानेके सहायाः । एषु प्रतिदिवाशादिगत्वानामन्तर्भावः ।

तृतीय उद्योत

## रसवैशिष्ट्यादिसमीक्षणम्

रसे कश्चिद्विशेषो न सत्यादस्तोति मे मतिः ।

अस्मिन्नुक्तो विशेषो यः सत्येऽपि तस्य सस्थिति ॥३०॥

कथं रस स्फुटे भेदे ब्रह्मानन्दसहोदर ।

वासना याञ्च जागर्ति ब्रह्मणि सा विस्तीयते ॥३१॥

सत्यगतमूढमताया भावयोगेन साधारणीकरणबलाद् या अनुभूति सा अस्मन्मतानुसारं सत्यानुभूतेरेव प्रचारविशेषः । आलंकारिकमतानुसारमेवा रसानुभूति-  
भेदानुभूतिर्वेति ज्ञेयम् । यथ सत्यगतमूढमताया स्वाभिभावस्य योगस्त्वन्न रसानुभूतिर्यत्र च  
तस्या भावान्तरस्य योगस्त्वन भावानुभूतिः । आलंकारिकं रसानुभूतेर्वैशिष्ट्यस्थापनाय केषा-  
ञ्चन विशेषाणामत्रोदाहानम् । अस्मन्मतानुसारं न हि एभिरस्या रसानुभूते सत्यानुभूते  
कोऽपि विशेषः । तद्यथा-रमो ब्रह्मानन्दसहोदर इति रसवादिना मतम् । ब्रह्मानन्दश्चात्मानु-  
भूतिवर्तीति आत्मानुभूत्या सह रमस्य सादृश्यमायातम् । अत्रोच्यते-अस्य सादृश्यस्य च  
साधार इति प्रथमं विचारणीयम् । द्वयोः पदार्थयोर्मुं स्यत सादृश्यप्रतीतिस्तद्वन्न सम्भाष्यते  
यदा सादृश्यप्रतीतिवेऽनयो साक्षात्कार स्यात् । परमात्मानुभूते रसानुभूतेश्चेति द्वयोरेवेन  
जनेन साक्षात्कार एव न सम्भवति । तच्चेत्थम्--रसानुभूतिर्वासनाजन्या आत्मानुभूतौ च  
वासनानामभाव इति वासनावता जनेन आत्मानुभूतिर्वासनारहितेन च जनेन रसानुभूतिर्न  
सम्भाव्यते । ननु आत्मानुभूतावीश्वररतिरित्यत्रापि वासनासद्भाव इति चेदुच्यते-एषा  
वासना लोकेन वासनाभ्यो भिन्नेत्यस्या सद्भावे सासामुच्छेदमनामाञ्च तच्चेत्स्या  
साक्षिर्भावाभावः । किञ्चैषाऽऽत्मानुभूतिर्भक्तिमार्गसम्भवा । ज्ञानमार्गेऽप्यपि वासनाया  
प्रभावः । अथ रमवादिन एतद्वन्तु अकनुवन्ति यत्कृतात्मसाक्षात्कारेण जनेन पूर्वानु-  
भूतस्य रमस्य स्मरणं भवतीति तेन सह आत्मानुभूते सादृश्यसम्भावना । अत्रोच्यते-  
वासनानामामुच्छेदे कुतश्च साक्षिणया रसानुभूते स्मरणस्याप्यवकाशः ।



एव सति रसवादिभिरेतदेव वाच्य यदात्मानुभूते प्रागपि आत्माभिमुखस्य साधकस्य आत्माभिमुखत्वजन्या भवति काष्णनुभूति । अस्यामनुभूती न हि वामनानामुच्छेद इत्यनया सह रसानुभूते सादृश्यसम्भावना । कान्तान्तरवर्तिनी आत्मानुभूतिरस्या एवानुभूतेश्चरमा परिणतिरित्यनयापि सह रसानुभूते सादृश्यमिति ज्ञेयम् । अस्मन्मनानुसारमेवविषय सादृश्य गौणमेव न तु मुख्यम् ।

द्वयोरनुभूत्यो सादृश्यस्यावनाय रसवादिना प्रायेणैव तर्को यत्कृतात्मयाशात्कारेण जनेन आत्मानुभूतेर्यद्वर्णनं तेन सह रसानुभूतेस्तुलनेत्यत्र सादृश्यप्रतीति । अत्रोच्यते-‘यतो वाचो निवर्तन्ते यथाप्य मनसा सह’ इति वचनानुसारमात्मानुभूतिर्विग्विपदातीता इत्येवद्वर्णनं न हि आत्मानुभूतेरपितु कस्या अप्यवरावस्थाया, तथापि च न हि मूलतत्त्वस्यापितु तत्तत्कारितत्त्वानां वाचा उपस्थिति । अनेनानयोरनुभूत्यांयंसादृश्य तद्गौणमेव ।

किञ्च ब्रह्म मय्य जगन्मिथेत्यद्वैतवेदान्तमिद्वान्तानुसार ब्रह्मेतरा प्रतीतिमिध्या । रमस्यास्यामेव प्रतीतावन्तर्भाव इति तस्या मिध्यात्वम् । मिथ्याप्रतीतिश्च न हि मत्यस्वरूपया आत्मानुभूत्या सह सादृश्यसम्भावना । अत एव पण्डितराजजगन्नाथेन ‘रत्याद्यवच्छिन्ना मन्नावरणा चिदेव रम’ इत्यभिदधता रमे चित्तो मन्नावरणत्वेन सह रत्याद्यवच्छिन्नत्वमपि स्वीकृतम् । अवच्छिन्नत्वमेतदावरणापरपर्यायम् । किञ्च मन्नावरणत्वेनापि न हि नियतत्वेनैतदभिप्रेतं यदखिलानामावरणानामत्र भय इति जातेऽपि कस्मिंश्चिदावरणभगेऽन्येषामवरणानामभ्यन्तया स्थितिसम्भावना ।

सारूप्यमिद्वान्तानुसार यद्यपि पुष्पव्यतिरिक्तस्य चित्तस्यापि सत्त्वं तथापि चित्तगतस्यानुभवस्य पुष्पगतानुभवरूपतया ग्रहणमज्ञानाश्रितम् । रसानुभूतिश्च चित्तगतेति तत्त्वदृष्ट्या अज्ञान एवान्तर्भावो हि असदा आत्मानुभूत्या सह सादृश्यम् ।

शैवदशान्तानुसारमखिलस्य विश्वस्य परमशिवाभासरूपता । रसानुभूती च विभावादिविमर्शप्राधान्यमित्यात्मानुभूत्या रमस्य भेद स्पष्ट एव ।

ननु रसे विभावाद्येना साधारण्येन प्रमातृध्वंष्टित्वपरिहार इति तस्य विगलितपरिमितप्रमातृभावत्वम् । आत्मानुभूतावपि प्रमातृविगलितपरिमितप्रमातृभावेति रसानुभूतेरात्मानुभूत्या सह सादृश्यसम्भावनेति चेदुच्यते-मापारसीकरणप्रयोजन्यास्य विगलितपरिमितप्रमातृभावस्य तत्त्वदृशा पारिमित्ये एवान्तर्भाव ।

अत एवास्माभि साधारणीकरणे सामान्येन सह विशेषस्यापि स्वीकारः । किञ्चास्य विशेषस्य स्वीकाराभावेऽपि सामान्यस्यानेकानि स्तराणि स्वीकरणीयानि ।

रसे न हि एषा स्तराणा चरमावस्थेति अत्रत्यस्य सामान्यस्योत्तरवर्तिसामान्यापेक्षया विशेषरूपतेत्यात्मानुमूत्या मह न हि रसानुमूते सादृश्यसम्भावना । एव मनि डा० के० वृष्णमूर्तेनिम्नलिखित कथनं न हि युक्तियुक्तम्—

“In aesthetic experience we have an approximation with the highest transcendental rapture in so far as the empirical self rises above its normal limitation of primordial ignorance”

अभ्यासवैराग्याभ्या तन्निरोध<sup>२</sup> इति वचनानुसारमात्मानुमूतिप्राप्तये मुमुक्षो-  
योऽभ्यास स वैराग्योन्मुख, रसानुमूतिप्राप्तये सहृदयस्य योऽभ्यास स काव्यानुशीलन-  
रूप<sup>३</sup> । काव्ये च लोकगतस्य मत्स्यस्य सूक्ष्म चित्रणमित्यस्मिन्नेव सन्धे सहृदयस्य पुन  
पुन प्रवृत्तिरूपोऽभ्यासः ।

अभ्यासवैराग्याभ्या या आत्मानुमूति सा निरवधि, रसानुमूतिश्च विभावादि-  
जीवितावधिरित्यत्र कालभेदः । कालभेदश्चाय चेतनारोहभेदजन्य इति स उभयोरनुमूत्यो  
स्वरूपभेदपर्यवसायीति स्थितम् । अनेन रसानुमूतेर्न हि आत्मानुमूत्या सह सादृश्यमिति  
स्पष्टम् । यदि चेतत् सादृश्यप्रदर्शनं रसानुमूतेर्लौकिकानुभवाद् वैलक्षण्यमात्रपर्यवसायि  
नहि मत्यानुमूतावपि तद्वैलक्षण्यमिति न हि रसानुमूते मत्यानुमूते कोऽपि विशेषः ।  
अन्यद् यद्विषयमपि विस्मयघर्मताप्रदर्शनपुरस्सर रसस्य लोकोत्तरत्वमभिनवेन प्रस्तुत तस्य  
मत्यानुमूतावपि सगतिरिति रसम्यात्रैवान्तर्भावः ।

1 श्रीविद्याधरशास्त्रिमृनिष्यस्य.

2 योगदर्शनम्

3 अभिनवभारती

## रसस्यसुखात्मत्वा दिविवेचनम्

सरणिः सा सुखोपेता स्थायी तत्र प्रतीयते ।

तस्यातो दुःखरूपत्वे स्पर्शो दुःखस्य वस्त्यज ॥३२॥

सम्प्रति सत्यानुभूतिरूपाया रसानुभूती मुखद स्वादिवृष्ट्या कस्य योग इत्येतन्ति-  
रूपणीयम् । अस्मान्तिरूपणात्प्राक् किं सुखं किञ्च दुःखमित्यपि विचारणीयम् येन  
सत्यानुभूतावस्य योगस्य निरण्ये सौकर्यं स्यात् । अनुकूलवेदनीयं सुखं प्रतिकूलवेदनीयञ्च  
दुःखमित्यत्र न हि कापि विप्रतिपत्तिः । अनेन यथानुकूलतायाः प्रतीतिः स्यात्तत्र मुग्ध  
यत्र च प्रतिकूलतायाः प्रतीतिः स्यात्तत्र दुःखमित्याथातम् । अनुकूलता च सा यत्र  
पुरुषस्य प्रवृत्तिः, प्रतिकूलता च सा यत्र पुरुषस्याप्रवृत्तिः । सत्यानुभूत्याञ्च सहृदयानां  
प्रवृत्तिरित्यत्र सुखस्य योग इति तु स्पष्टम् । परं सत्यपि दुःखस्पर्शं सुखातिशययोगेन  
विययविशेषं प्रति पुरुषाणां प्रवृत्तिदर्शनमित्यत्र दुःखस्पर्शं स्पर्शो विद्यते न वेत्येव विचार  
सम्प्रत्यक्ष्यवशिष्यते । अत्रोच्यते—सत्यानुभूती सत्यान्तर्भूतस्य वस्तुन पात्रादिकस्य चाप्युप-  
स्थितिरिति वस्तुविचार पात्रादिविचारोऽप्यत्रानया द्रष्टव्या अपेक्षितः । यत्र वस्तुविचार  
प्रस्तूयते । वस्तु द्विविधम्—आकर्षणतत्त्वयुक्तं विकर्षणतत्त्वयुक्तञ्च । यत्र वस्तुनि रागादि-  
योगस्तत्र तदाकर्षणतत्त्वयुक्तम् । यत्र च तस्मिन् जुगुप्साशोकादियोगस्तत्र तद् विकर्षण-  
तत्त्वयुक्तम् । आकर्षणतत्त्वयुक्तं वस्तुन्यनुकूलतेति तत्र सुखप्रतीतिः । विकर्षणतत्त्वयुक्तं च  
वस्तुनि प्रतिकूलतेति तत्र दुःखप्रतीतिः । अनेन सत्यान्तर्भूतं वस्तुनि विकर्षणतत्त्वयोगे  
सत्यानुभूती सुखप्रतीत्या सह दुःखस्यापि स्पर्शं इति स्पष्टम् । ननु विकर्षणतत्त्वयोगे  
वस्तुनि प्रतिकूलताप्रतीतिरिति सहृदयानां सत्राप्रवृत्तिरिति कृततदन्तर्भावायां सत्यानुभूती  
कथं सुखप्रतीतिसम्भावनेति चेदुच्यते—वस्तुन्यत्र सत्यतायाः भ्रमि प्रतीतिः । सा चानुकूलित्यत्र  
सुखप्रतीतिः । किञ्चात्र सत्यतायाः सूक्ष्मतेति एतज्जन्यायां सत्यानुभूती सुखप्रतीते-  
रतिशयः । अनेनातिशयेनैकतं सुखप्रतीती वृद्धिरपरतश्च विकर्षणतत्त्वजन्यस्य दुःख-  
स्पर्शस्य न्यूनतेति सुधीभिः स्वयमाकलनीयम् ।

पात्रादिविचारे एतदवधेय यत्पात्राणां न हि स्वतन्त्रतया स्थितिरपितु वस्तुनोऽ-  
गत्वेनेत्येषा विचारे एषैव सरणिरनुसृतव्या । श्रमिके श्राकर्मणमित्यत्रानुकूलताप्रतीति ।  
अनेनास्य प्रतिकूले वर्णने प्रतिकूलताया स्पष्टत प्रतीतिरिति श्रमिकगतस्य शोकस्य  
वर्णने दुःखस्पर्श स्पष्ट एव । सत्यप्येव तत्र सत्यतायास्तद्गनक्षूक्ष्मतायाश्चानिश्चय इति  
सुखानुभूते प्राधान्यमिति स्पष्टम् ।

प्राचीनैरालकारिकैरपि सुखदुःखादियोगदृष्ट्या रसस्य विवेचनं कृतम् । अत्र  
रसा पूर्णसुखात्मका इति प्रायेण तेषां मतम् । विश्वनाथजगन्नाथादीनामस्यामेव  
कोटावन्तर्भावः । सिद्धान्तोऽयं सामान्यतो युक्तियुक्तः । परं पूर्वप्रतिपादितन्यायेन शोकादि-  
योगे काव्यानुभूतो कश्चन दुःखस्पर्शोऽनुभवगोचर इति सोऽपि स्वीकार्यः ।

ननु अभिनवगुप्तमतानुसारं रसे सवेदनमेवानन्दधनमास्वाद्यते । तत्र का  
दुःखाशकाः ।

अत्रोच्यते-रसे स्वसवेदनेन सह रत्यादीनामपि प्रतीतिः । सा चाभिनवस्यापि  
सम्मता । यथा—

तस्यैव चित्रताङ्कुरो रतिशोकादिवासनाव्यापारः ।

ध० मा० पृ० २६२

किञ्च षण्डितराजजगन्नाथस्यापि रमानुभूतो भग्नावरणायाश्चित्तोऽवच्छेदक-  
त्वेन रत्यादिप्रतीतिः सम्मता । तद्यथा—

‘रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रमः ।’—रसगगाधर

ननु रसे चित्तोऽवच्छेदका एते शोकादयः साधारणीकृताः । साधारणीकृताना-  
न्त्यायोक्तिवत्त्वमिति न हि तेषां दुःखजनकत्वमभावना ।

अत्रोच्यते-शोको दुःखस्वरूप इत्यत्र सत्यपि साधारणीकरणजन्ये कस्मिन्चित्परि-  
वर्तने न हि स्वस्वरूपस्य वित्तोपः । सति तु तस्मिन् रत्याभिभेदप्रयोगवाया रसमस्याया  
एवापहारः स्यात् ।

ननु रसे सम्बन्धविशेषस्याप्रतीतेर्विभावादीनां साधारण्येन प्रतीतिरिति न हि तत्र  
सम्बन्धविशेषजन्यस्य दुःखस्य प्रतीतिरिति चेदुच्यते-सत्यामप्यत्र सम्बन्धविशेषस्याप्रतीतेः

न हि सम्बन्धसामान्यस्याप्रतीतिरिति तज्जन्यस्य दुःखस्यावस्थानमपरिहार्यम् । लोकेऽपि पुत्रादिसम्बन्धविशेषाणामभावे शोकवृत्तेन सह सम्बन्धसामान्यस्यावस्थित्या दुःखस्यावस्थानम् । न च रसे सम्बन्धविशेषाणां परिहारादौदासीन्यस्य प्रतीतिरिति वाच्यम् सर्वेशा रसानां शान्तेऽन्तर्भावप्रसगात् ।

श्री सुरजनदासस्वामिनोऽप्राचक्षते यत्काव्ये दृष्यस्य या प्रतीतिः सा न हि रमवतिनी अपितु रमास्वादानन्तरं पुनरवाप्तलोकस्थितिवतिनी । अत एव 'शेष स्वभावो लोकस्य मुखदुःखसमन्वित । सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते' इत्यत्र भरतमुनिना समन्वित इति पदे अतन्तरापरपर्यायस्य अनु इति पदाशस्य प्रयोगः ।<sup>1</sup>

अत्रोच्यते—लोकदशावतिनी दुःखस्य रसदशायां स्वरूपविलोप, स्वरूपविलोपे च लोकदशायां तस्याविर्भाव इत्येवमत्र हि अनुभवसम्मतं तर्कसम्मतं वेति यथास्थितमेव साधु ।

नाट्यदर्पणकारिणी मतानुसारं शृंगारहास्यवीराद्भुतशान्ता पूरुषात् सुखात्मका कण्ठारोदवीर्यसमयानकाश्च दुःखात्मका । भयानकादिभिरद्विजते समाज । न नाम सुखास्वादादुद्वेगो घटते ।

अत्रोच्यते—उद्वेगो न हि काव्यानुभूतिजन्योऽपितु मयजन्य इति मयादिमात्रयोगे सत्यपि दुःखस्यैव काव्यानुभूतौ प्राधान्येन सुखयोग एव ।

अपरञ्चतेषु रसेषु चमत्कारस्य सद्भाव इति नाट्यदर्पणकारस्यापि सम्मतम् । चमत्कारोऽयं खलु सुखापरपर्याय एवेति न हि अत्र सुखात्मकतायां अभाव इत्यस्मात् मतम् । नाट्यदर्पणकारं पुनरित्यभाष्ये यच्चमत्कारोऽयं रमास्वादाद्भिन, रमास्वाद-विरामे चास्य प्रतीति । यथा—

“यत्पुनरैभिरपि चमत्कारो दृश्यते, स रसास्वादविरामे सति यथावस्थितवस्तु-प्रदर्शकेन कविनटशक्तिकशलेन । अनेनैव च सर्वां गान्हादयेन कविनटशक्तिजन्मना चमत्कारेण विप्रलब्ध परमानन्दरूपता दुःखात्मकेऽपि कण्ठारोदेषु सुमेधम प्रनिजानते ।”

—नाट्यदर्पण

अनेन प्रतीतिद्वय नाट्यदर्पणकारस्य सम्मतमिति प्रतीयते । तत्रैका पूर्ववर्तिनी । सा च दुःखात्मिका । अपरा पुनः परवर्तिनी । सा च सुखात्मिका ।

अत्रोच्यते—भवतु तावदेतदेव । पर पूर्ववर्तिनी प्रधानेत्यत्र को हेतुः । यथा वयं मन्यामहे प्राधान्यं सुखात्मिकाया एव प्रतीतेः । सैव च काव्यानुमतिरूपा । ननु चमन्कारेण भ्रान्तिवशाद् दुःखात्मिकाया अपि प्रतीतेरानन्दरूपतया ग्रहणमित्यानन्दानुभूतेरकिञ्चित्करत्वमिति चेन्न भ्रान्तेरशान्त्वयात् ।

रसो योगः प्रतीतीनामन्यासामपि दृश्यते ।

अत्रैव ता विलीयन्ते पर्यन्तेऽतो रसस्थितिः ॥ ३३ ॥

मस्यानुभूतिरूपाया रसानुभूती पर्यवसानदृष्ट्या अनुभूतेरेकत्वमेव तथापि प्रतीतिदृष्ट्या तत्र अन्यासामपि प्रतीतीनां सद्भावस्वासाञ्च रसानुभूती योगः । रसानुभूती सत्यगतमूढमवाया भावानां योग इति प्राक् प्रतिपादितम् । भावाश्चते कठोरा कोमलाश्चेति प्राधान्येन द्विविधा । एकत्र चित्तस्य दीप्तिरपरत्र च द्रुति । एषु भावेषु एतदवस्थानुमारि म्नायुमण्डलमपि कठोर कोमलश्चेति द्विविधम् । स्नायुमण्डलत्वं तदवस्थयाद्वयमेकतो भावजायमपरताश्च यणोच्चारणजन्यमिति भावानुकूलावस्थाजनवेषु वरणेषु उच्चारणगत किमपि रम्यत्वं तस्य च भावयोगः । गुणवादिनामनुसारमेवा शब्दगुणात्ताम् अलकारवादिनाञ्चानुसारमेवा शब्दालकाराणां स्थितिः । शब्दार्थो तद्विधौ काव्यमित्यत्र शब्दस्य न हि केवलमर्थप्रत्यायकत्वमपितु उच्चारणरूपत्वेनार्थोपकारकत्वमपि । एतदेव चोपकारकत्वं शब्दालकारत्वं शब्दगुणत्वं वेति रसानुभूती तस्य योगः ।

रसानुभूती सत्यगताया मूढमताया या प्रतीतिस्तस्या अनेकज्ञ सादृश्यविधानसमर्थनोपादानहेतूपादानविरोधोपादानादिभिरुपायैरुपस्थितिरित्येतेषां सादृश्यविधानादीनामप्यत्र रसोपकारकतया प्रतीतिः । सादृश्यविधानस्य या रसोपकारकतया प्रतीतिः सा इत्यम्-रमप्रसंगे मुखगत सौन्दर्यं कवेर्वर्णयति । अत्र सौन्दर्यं न हि सौन्दर्यसामान्यमपितु सौन्दर्यविशेषः । एष विशेष एव तद्गता मूढमता । अस्य विशेषस्य प्रकाशनाय कमलचन्द्रादीनामन्यतमस्योपमानरूपेण प्रयोगः । यथा मुख कमलमिव, मुख चन्द्र इवेत्यादयः । एतदेव सादृश्यविधानम् ।

कालिदासविरचिनेन निम्बलिखितेन प्रसिद्धेन श्लोकेन सादृश्यस्य मत्यगतमूढमताप्रकाशकत्वेन रसोपकारकत्वं स्पष्टम्—

सञ्चारिणी दीपशिखैव रात्री य य व्यतीपाय पतिवरा मा ।

नरेन्द्रमार्गाट्ट इव प्रपेदे विवरंभाव स न भूमिपाल ॥

—रघुवणम्

अत्र पतिवराया श्नुमत्या सञ्चारिण्या दीपशिखया सह सादृश्यं, तस्य तस्य भूमिपालस्य च नरेन्द्रमार्गाट्टेन सह सादृश्यम् । तनुताऽऽभागत्यादयोऽन्धेन्दुमनीगता धर्मा, विशालताविवरणं तादयश्च भूमिपालगता धर्मा । अनेन सादृश्यविधानेन न हि केवलमेतेषां

घर्माणामपितु एतद्गताया सूक्ष्मताया अपि प्रकाशनम्, तेन च चाहत्वातिशय इति स्पष्टम् ।

समर्थनोपादानादीना यत्सत्यगतसूक्ष्मताप्रकाशकत्व तन्मया काव्यसत्यग्लोव-  
शोपेके स्वग्रन्थे निरूपितमिति नेह वितन्यते । एषा सादृश्यविधानादीनामुपमादिष्वर्या-  
तकारेष्वन्तर्भाव इत्येषामर्थलिकाराणामपि रसोपकारकतया प्रतीति ।



चतुर्थ उद्योत

## शृंगारादिरससमीक्षणम्

वीररसमरूपा सत्यानुभूति —

प्रवृत्तिर्जोषनं लोके उत्साहश्चात्र कारणम् ।  
परमोऽयमतो भावो लोकोऽखिलो यमाश्रित ॥ ३४ ॥  
व्याप्नोत्ययं जगत्सर्वमेकमपि बहूनपि ।  
परमोऽयमतः स्थायी वीरो यस्मात्प्रवर्तते ॥ ३५ ॥

वीररसस्य स्थायी उत्साह इति प्राक् प्रतिपादितम् । अस्योत्साहस्य व्यक्तो वर्गो चोभयत्र स्थितिरित्येतत्सम्बन्धिनो वीररसस्य रसान्तरेभ्यः करचन विशेष । किञ्चास्योत्साहस्य प्रवृत्तिर्यद्यपि सहजा तथाप्यत्र प्रेरकाणामपि सद्भावः । एषु प्रेरकेषु प्राणतत्त्वस्य धर्मतत्त्वस्य राष्ट्रतत्त्वस्य च स्थितिः । अन्यानि यानि तत्त्वानि तेषामत्रैवान्तर्भावः । एतत्तत्त्वानुसारं प्राणवीरो धर्मवीरो राष्ट्रवीरश्चेत्यस्य रसस्य भेदाः । प्राणप्रेरितस्योत्साहस्य क्षेत्रमार्थिकं जगदिनि प्राणवीरस्यार्थं वीर इत्यपि व्यपदेशः ।

उत्साहस्याभिव्यक्तिरनेकधा—धमरूपेण मघर्परूपेण युद्धरूपेण च । यत्र प्रनिरोधस्याभावस्तत्र धमस्याध्यधमायस्य वा स्थितिः । यत्र च तस्य सद्भावस्तत्र मघर्पर्यय युद्धस्य च स्थितिः । समाजदृष्ट्याऽप्य मघर्पर्यय युद्धस्य च क्रान्तावन्तर्भावः । सर्वत्रापि वीरो रसः । स च सत्यानुभूतिरूपः ।

उत्साहवर्ती भ्रमो द्विविधः—शारीरो मानमश्च । अत्र शारीरे धमे उत्साहस्य स्फुटतेति तस्य कश्चन विशेषः । किञ्च सतोऽप्युत्साहस्य यत्र गीणता भावान्तरस्य च प्राधान्यं तत्र न हि वीररसस्य स्थितिः । यथा शृंगारादिषु रसेषु यत्र कुत्रचित् सत्यप्युत्साहे प्राधान्यं रत्यादिकस्येति तत्र शृंगारादिको रसः ।

सस्कृतसाहित्ये वीररसस्यानेकत्र दर्शनम् । रसमायणे महाभारते चास्य सविशेषा स्थितिः । कालिदासेऽपि दिलीपकृतगोसेवावर्णने पावतीतपश्चर्यावर्णने चास्यैव रसस्य स्थितिः ।

करुणरसरूपा सत्यानुभूति -

इष्टे नष्टे भवेच्छोक सर्वत्रास्य मता गतिः ।

उत्साहोऽत्र क्षय याति करुणश्च प्रतीयते ॥ ३६ ॥

करुणरसस्य स्थायी शोक इति प्राक् प्रतिपादितम् । अस्य शोकस्य व्यक्ती वर्गे चोभयत्र स्थितिः । शोकोऽयं द्विविध - इष्ट-नाशजन्योऽनिष्टप्राप्तिजन्यश्च । यद्यप्यनिष्ट-प्राप्तौ इष्टनाशस्यापि सामान्यतः स्थितिस्तथापि यत्रानिष्टप्राप्ते स्फुटा प्रतीतिस्तत्रानिष्ट-प्राप्तिर्यत्र चेष्टनाशस्य स्फुटा प्रतीतिस्तत्रेष्टनाश इति ज्ञेयम् । इष्टनाशेन शोके नैराशय-मित्यत्रोत्साहहानिः । इष्टमेतत्प्राधान्येन त्रिविधम्-अर्थरूपम् धर्मरूपम् व्यक्तिविशेष-रूपञ्च । अनिष्टमपि प्राधान्येन त्रिविधम्-प्राधिव्यधिर्मरणञ्च ।

रौद्ररसरूपा सत्यानुभूति -

103283

अनिष्टाज्जायते क्रोध समाजे चास्य विस्तरः ।

संघर्षस्य मतं बीज रौद्रो यस्मात्प्रवर्तते ॥ ३७ ॥

रौद्ररसस्य स्थायी क्रोधः । अस्य क्रोधस्य व्यक्ती वर्गे चोभयत्र स्थितिः । यत्रोऽस्य रोप इत्यपि व्यपदेशः । क्रोधोऽयमनिष्टजन्यः । अनिष्टमत्रानेकविधम्-अर्थगत धर्मगत राष्ट्रादिगतञ्च । अर्थगतम्यानिष्टस्य सविशेषा स्थितिः अर्थवेषु । सा च धनिकवर्गकृता आधिकशोषणरूपेति धनिकवर्गे धनिकवर्गं प्रति रोपभावता । रोपोऽयं धर्मगतः प्रेरकः । अनेन धनिकवर्गस्यानिष्टमग्मावनेति तस्यापि रोपाविर्भावः । अनेन रोपोऽयं वर्गमध्यपर्यवमायीति ज्ञेयम् ।

शृंगाररसरूपा सत्यानुभूति -

आकर्षणं महत्कान्ता रतिरथ स्वभावजा ।

हृदयस्यात्र विधामः शृंगारोऽतः प्रवर्तते ॥ ३८ ॥

शृंगाररसस्य स्थायी कान्ताविषया रतिः । आकर्षणसम्बन्धिषु भावेषु अस्य प्राधान्यम् । आकर्षणविषयस्य सन्निधाविव तस्य वियोगेऽप्यस्याः स्थितिरित्येषा रति-द्विविधा । अनेन रतोऽयं सयोगो विप्रलम्भरथेति प्राधान्येन द्विविधः । रतिस्यादिभावस्य

जीवनगता अनेका सूक्ष्मा अवस्था इत्यनयोर्भेदयोरनेके उपभेदा सम्भवन्ति । शृंगार-  
रसगता रति किमपि समन्वयकारि तत्त्वमित्यनेन समाजे परिवाररूपाणां घटकानां  
निर्माणम् । किञ्चात्र हृदयस्य विश्राम इति समाजगते सघर्षे तत्त्वमेतद्विश्रान्तिदायकम् ।  
अपरञ्च तत्त्वमेतन्न हि उत्साहस्य कर्मणश्च विरोधीति समाजगते सघर्षेऽप्यस्य योग-  
सम्भावना ।

### वात्सल्यरसरूपा सत्यानुभूति —

निश्छले शिशुवर्गेऽस्मिन्नात्मभाव परो मत ।  
वत्सलताऽत उद्भूता वात्सल्यञ्च प्रतीयते ॥ ३९ ॥  
लोके समन्वयोऽनेन परिवारस्य चोद्भव ।  
हृदयस्यात्र विश्रामस्तत्त्वमिदं न धार्यते ॥ ४० ॥

वात्सल्यरसस्य स्थायी वत्सलताभाव इति प्राक् प्रतिपादितम् । अस्य भावस्य  
विषयो बालक । बालके निष्कपटतायां निश्छलतायाश्च स्थितिरिति तस्मिन् वत्सलता-  
रूपेण आत्मीयताया प्रवृत्तिः । नवचिदस्यां प्रवृत्तौ रक्तसम्बन्धजन्याया अपि आत्मीय-  
ताया योगः । तेन वत्सलताया कौऽप्यतिशयः । पुत्रादिध्वेतादृशी एव स्थितिः ।

शृंगारवदस्यापि रसस्य सयोगवात्सल्यं त्रियोगवात्सल्यञ्चेति द्वौ भेदौ, तयोश्चा-  
नेके उपभेदाः ।

वत्सलताभावः किमपि समन्वयकारि तत्त्वमित्यनेन समाजे परिवाररूपाणां  
घटकानां निर्माणम् । किञ्चात्र हृदयस्य विश्राम इति समाजगते सघर्षे तत्त्वमेतद्-  
विश्रान्तिदायकम् । अपरञ्च तत्त्वमेतन्नहि उत्साहस्य कर्मणश्च विरोधीति समाजगते  
सघर्षेऽप्यस्य योगसम्भावना ।

### हास्यरसरूपा सत्यानुभूति :—

विकृतिजो भवेद्हास आकर्षणमसंशयम् ।  
चित्तस्यात्र परा तुष्टिर्हास्यमतः प्रवर्तते ॥ ४१ ॥

हास्यरसस्य स्थायी हासः, स च विकृतिवर्जनजन्म इति प्राक् प्रतिपादितम् ।  
अस्यां विकृतौ न हि आकर्षणस्य समाप्तिरपितु विषयोन्मुखत्वतीव्रतायां केवलं ह्याम  
दति विकृतिरेवा अनीचित्यविशेषः । अनुकरणेऽपि यत्रानीचित्यस्य मनात् प्रतीतिस्तत्र

हासस्यैव स्थितिः । हास्यरसे न हि अनौचित्यस्य रसदोषत्वेन प्रतीतिरिति हास्यरसस्य रसाभासाद्भेदः ।

हास्यरमे प्रांगिकाभिव्यक्ते स्फुटतेत्येतदभिव्यक्त्यनुसारं हास्यरसस्य स्मितह-  
मिनादयः षड्भेदाः । एषु भेदेष्वन्तः प्रकृतेरपि योगः परं न हि अस्याः अन्तः प्रकृतेरुक्तमत्वा-  
दिविभागौचित्यम् ।

हास्यरमगते हासे चित्तस्य प्रसाद इति समाजगते सघर्षे तत्त्वमेतद्विश्रान्ति-  
दायकम् । अपरञ्च तत्त्वमेतन्न हि उत्साहस्य कर्मणश्च विरोधीति समाजगते सघर्षेऽप्यस्य  
योगमभावनाः ।

**बीभत्सरसरूपा सत्यानुभूतिः—**

विकर्षणे जुगुप्सा स्याच्चित्तं यत्र पराङ्मुखम् ।  
उत्साहो मन्दतां याति बीभत्सोऽतः प्रवर्तते ॥ ४२ ॥

बीभत्सरसस्य स्थायी भावो जुगुप्सेति प्राक् प्रणिपादितम् । अस्याः जुगुप्सायाः  
जुगुप्साविषयं प्रति पराङ्मुखतेति पराङ्मुखताभेदेन क्षोभेण उद्वेगजं शुद्धश्चेति  
त्रैविध्यमस्य रसस्य भरतादीनां सम्मतम् । अत्र शुद्धभेदगतस्य भावस्य न हि प्रोदासीत्याद्  
भेद इत्यस्य भेदस्योदासीन्य एवान्तर्भावो युक्तियुक्तः ।

जुगुप्सागतायाः विषयपराङ्मुखतायाः न हि उत्साहस्योन्मूलनमपि तु चित्तस्या-  
न्यत्र प्रवृत्तिरिति पराङ्मुखतापगमे उत्साहस्य पुनः प्रवृत्तिः ।

**भयानकरसरूपा सत्यानुभूतिः—**

विकर्षणाद्भयोत्पत्तिरुत्साहः प्रतिरुध्यते ।  
चित्तं भवति चाक्रान्तम् भयानकं प्रतीयते ॥ ४३ ॥

भयानकरसस्य स्थायी भावो भयम् । अत्र चेतनायाः विषयाक्रान्तनेऽप्युत्साहस्या-  
यगोपः । परमवरोधोऽयं क्षणिक इत्येतदपहारे उत्साहस्य पुनः प्रवृत्तिः ।

**सद्भूतरसरूपा सत्यानुभूतिः—**

विषयो लोकमत्येति स्थायी भवति विस्मयः ।  
चित्तञ्च मूढता याति रसोऽद्भूतः प्रतीयते ॥ ४४ ॥

अद्भुतरसस्य स्थायी विस्मय । अत्र रागादिक्रियास्वसमर्थायाश्चेतनाया  
किकर्तव्यमूढता । अत्र च कारण विषयस्य लोकोत्तरत्वम् । लोकेऽप्य लोकोत्तरत्वस्य  
विरलतया स्थितिरित्यस्य विस्मयावहृत्यम् । किञ्च काव्ये यत्र लोकोत्तरत्वाना दशनं  
तत्रानेकश प्रतीकात्मकतेति लोकोत्तरत्वस्य तथा परिहार । अपरञ्च लोकोत्तरताप्यने-  
कत्र लोकविश्वासानुप्राणितेत्यस्या यथाकथञ्चिन्नलौकिकत्वमेव ।

### शान्तस्य रसविवेचनम्.—

स्वभावजो रतिर्भावो हृदि सर्वस्य सस्थित ।

अभ्यासेन शमो लब्धो योगिनां हृदि सस्थित ॥ ४५ ॥

लोकोत्तरं शमे वस्तु साधारणोक्तं स्वतः ।

स्फुटे महति भेदेऽस्मिन् भेद शान्तस्य निश्चित ॥ ४६ ॥

शान्तस्य रसविवेचनाय रसगताना तत्त्वानामत्र षण्णते समीक्षणमपेक्षितमिति  
तदत्र प्रस्तूयते । रसगतानि प्रमुखाणि तत्त्वानि निम्नलिखितानि सन्ति —

- (१) रसस्य स्थायिभावश्चेतनाया समान्यस्तरवर्तीति तस्य सकलसहृदय-  
गोचरता ।
- (२) स्थायिभावस्य लोकगतीविषयं सह सम्बन्ध ।
- (३) साधारणीकरणम् ।

शान्तरसस्य स्थायिभाव शमोऽभ्यासलभ्य इति न हि तस्य सकलसहृदय-  
गोचरता । ननु शमप्रकृतिकाना स सुखं एवेति चेदुच्यते—विरला एवविधप्रकृतिका ।  
देवाञ्च नास्ति एवविधा प्रकृतिस्तेषा सा अभ्याससाध्येति तस्या कृतेऽभ्यासस्य वैराग्यस्य  
चोपदेश ।

ननु जनसामान्येऽपि शमस्य यथाकथञ्चित्स्थितिः, किञ्च मुनिनाऽपि नवचिच्छम  
इति प्रोक्तमिति चेदुच्यते—एवविधेन मनाकूपृष्टेन शमेन काव्ये भावस्यैव स्थितिनं तु  
रसस्येति स्वीकार्यम् । ननु शमोऽनेकश्रीदारीन्यस्यापि प्रतीतिरिति तत्र को भाव स्वीकार्य  
इति चेदुच्यते—शमे श्रीदासीन्यस्यापि प्रायेण प्रतीतिः, श्रीदासीन्ये च प्रायेण शमस्यापी-  
त्युभयोर्विषयोर्गोचर्ये प्राधान्येन व्यपदेशा भवन्तीति नयेन प्रधानस्य भावस्य स्थिति-  
स्तत्र स्वीकार्या । ननु 'स्व स्व निमित्तमासाद्य शान्नाद्भाव प्रवर्तते' इति वचनानुसार

शान्तावस्थाया प्रकृतित्वेन स्थितिरिति शान्तरसस्य प्राधान्यमिति चेदुच्यते-भावात्ता प्रकृतिभूताया अस्याः शान्तावस्थाया वासनात्मनया स्थितात् स्थायिभावाद्भेद ।

शमस्य आत्मादमो विषया । एते चान्तरिका अलौकिकाश्च । ननु अत्राप्यादौ लौकिकानामेव विषयाणामुपस्थितिः, तत्र श्रौदासीन्यप्रतीतिरिति चेदुच्यते-श्रौदासीन्यमेतत् शमप्रेरितम् । शमस्य चास्य आत्मवावलम्ब । शान्तरसस्य समर्थका वक्तुं शक्नुवन्ति यद्विषयाणां लौकिकत्वमलौकिकत्वञ्चेति विभागोऽनुपपन्न इति शान्तस्य रसान्तरस्य पार्थक्यमयुक्तम् । अत्रोच्यते-रसस्यालौकिकतामेवाश्रित्य रसानुभूतेर्लोकानुभवात्पार्थक्य भवद्भिः स्वीकृतम् । यद्यलौकिकत्वमकिञ्चित्कर तर्हि रसानुभूतेर्लोकानुभवे एवान्तरभावो विधेयः । न चानुभूतिगतमेवालौकिकत्व महत्त्वपूर्णं न तु विषयगतमिति वाच्यम् ।

किञ्चानुभूतिस्वरूपे तत्प्रयोजकविषयस्वरूपस्याप्यन्तर्भाव इति विषयगतेन स्वेष्टानुभूतेरपरकता स्वीकार्या । यद्यनुभूतिस्वरूपनिर्णये विषयगतस्वरूपप्रयोज्याया अस्या उपरकताया उपेक्षणम् तर्हि अलौकिकत्वाविशेषेण रसानुभूतेरानुमानुभवात्वेवान्तर्भाव स्यात् ।

शृंगारादिषु रसेषु सीतादयो व्यक्तिविशेषा इति सीतान्वादिपरिहारेण तेषां शान्तावस्थादिस्वेषोपस्थितिः । न च शान्तरसे आत्मादिष्वेतत्सम्भवतीत्येषा साधारणीकरणगुण्यभावः । एषा साधारणीकरणमात्रे आश्रयस्यापि साधारणीकरणमात्रः । ननु व्यक्तिविशेषरूपस्याश्रयस्यात्र मुन्यादिस्वेषेण ग्रह इति कथमत्र साधारणीकरणमात्र इति चेदुच्यते-विभावगनमेव साधारणीकरणमाश्रयगतसाधारणीकरणस्य प्रयोजकमिति विभावगनस्य साधारणीकरणस्याभावे आश्रयस्य यो मुन्यादिस्वेषेण यत्सन्तत्र न हि साधारणीकरणप्रतीतिसम्भावना । अत्र सहृदयहृदये शमस्य स्थितिः । शमश्च रागद्वेषयोरभावस्य इत्यत्र रागद्वेषमन्विनीर्हभावस्यापि शमः । यद्भावे एव सम्बन्धविशेषस्वीकारपरिहारसम्भावनेत्वेनद्रहितस्य शमस्य स्वरूपे एव साधारण्यस्य स्थितिः । एतेन न हि अत्र रसगत साधारणीकरणम् ।

एव मति शान्तस्यात्मानुभूतो न तु वाच्यानुभूतावन्तर्भाव इति ज्ञेयम् ।

भक्ते रसत्वविवेचनम् —

लोकोत्तरा रतिर्भक्तौ भक्तानां हृदि सस्यिता ।

विषयोऽलौकिको भक्तौ साधारणीकृत स्वतः ॥ ४७ ॥

साधनेयं परा श्रेया चित्तस्य निर्वृति परा ।

स्फुटे महति भेदेऽस्मिन् भक्तेर्भेदं सुनिश्चितः ॥ ४८ ॥

भक्तिरसस्य स्थायिभावो देवादिरतिरम्यासलभ्येति न हि तस्या सकलसहृदय-  
गोचरता । ननु भगवद्भक्तानां सा सुलभेति चेदुच्यते-विरला एवविधा भक्ता इति  
तद्व्यतिरिक्तानां सा अभ्याससाध्येति तस्या कृते अभ्यासस्य वैराग्यस्थ चोपदेश । ननु  
जनसामान्येऽपि भक्तैर्यथाकथञ्चित्स्थितिरिति चेदुच्यते-एवविधया मनाबम्पृष्टया भवत्या  
काव्ये भावस्यैव स्थितिनं तु रसस्येति स्वीकार्यम् ।

भक्तेर्देवादयो विषया । एते चान्तरिका अलौकिकाश्च । ननु विषयाणां  
लौकिकत्वमलौकिकत्वञ्च रसत्वनिर्णयेऽकिञ्चित्करमिति चेदुच्यते-रसस्थालौकिकता-  
मेवाश्रित्य रसानुभूतेर्लोकानुभवात् पार्थक्यं भवद्भि रवीकृतम् । यद्यलौकिकत्वमकिञ्चि-  
त्कर तर्हि रसानुभूतेर्लोकानुभवे एवान्तर्भावो विधेयः । न चानुभूतिगतमेवालौकिकत्वम्  
महत्त्वपूर्णं न विषयगतमिति वाच्यम् ।

किञ्चानुभूतिस्वरूपे तत्प्रयोजकविषयस्वरूपम्याप्यन्तर्भाव इति विषयगतेन  
रूपेणानुभूतेरपरक्तता स्वीकार्या । यच्चानुभूतिस्वरूपनिर्णये विषयगतस्वरूपप्रयोज्याया  
श्रस्या उपरक्तताया उपेक्षया तर्हि अलौकिकत्वाविशेषेण रसानुभूतेरात्मानुभूतावेवा-  
न्तर्भावो स्यात् ।

शृंगारादिषु रसेषु मीतादयो व्यक्तिविशेषा इति सीतात्वादिपरिहारेण तेषां  
कान्तात्वादिरूपेणोपस्थितिः । न हि भक्तिरमे देवादित्येतत्सम्भवतीत्येषा साधारणीकरण-  
स्थाभावः । एषा साधारणीकरणभावे आश्रयस्यापि साधारणीकरणभावः । ननु  
व्यक्तिविशेषरूपस्याश्रयस्यात्र भक्तरूपेण ग्रह इति कथमत्र साधारणीकरणभाव इति  
चेदुच्यते--विभावगतमेव साधारणीकरणमाश्रयगतसाधारणीकरणस्य प्रयोजकमिति  
विभावगतस्य साधारणीकरणस्याभावे आश्रयस्य यो भक्तरूपेण ग्रहस्तत्र न हि साधारणी-  
करणप्रतीतिसम्भावना । घनं सहृदयहृदये भक्ते स्थितिः । भक्तौ च लोकजनरागद्वेष-  
योरभाव इत्यत्र रागद्वेषसम्बन्धिभोग्यभावस्याप्यभावः । ग्रहभावे एव सम्बन्धविशेष-  
म्बीकारपरिहारसम्भावनेत्येतद्द्विजाया भक्ते स्वरूप एव साधारण्यस्य स्थितिः । घनेन  
न हि घनं रसगत साधारणीकरणम् ।

एव सति भक्तेरत्मानुभूतो न तु काव्यानुभूतावन्तर्भाव इति शेषम् । किञ्च  
'भगवान् परमानन्दस्वरूप स्वयमेव हि । मनोगतस्तदाकारो रमतामेति पुष्कलम्' इत्यु-  
पादानेन श्रीमधुरादनमरस्वनीमहाभागर्भक्तेरात्मानुभूतिरूपतवं स्वीकृता ।

भक्तेर्मधुरादयोऽनेके प्रकारा अलकारिके स्वीकृता, तत्र भावान्तराणामपि  
योगः । यथा मधुराभक्तौ रतिभावस्य योगः । भावस्याग्यालौकिकत्वे भक्तिपर्यवगावित्त्वे

च भक्तेरेव पार्यन्तिकी प्रतीति, लौकिकत्वे च शृंगारस्यापि तत्र स्पर्शं । सह्यदास्यवात्स-  
 ल्यादिभक्तिप्रकारेषु सख्यादीना भक्तिपर्यवसायित्वे भक्तिभावस्य पार्यन्तिकी प्रतीति,  
 प्रम्ययात्वे च सख्यादीनामपि भावाना प्रतीतिस्तत्र स्वीकर्या ।



पञ्चम उद्योत

## रसगतदोषसमीक्षणम्

रसे सर्वं मत सत्यम् सत्ये तस्मिंश्च सूक्ष्मता ।

एव भवेद्रसास्वादोऽन्यथा दोषस्य विस्तर ॥ ४६ ॥

मत्यानुभूती सत्य तद्गता सूक्ष्मता चेति द्वे तत्त्वेऽपेक्षिते इति रसानुभूताव-  
प्यनयो स्थिति । अनेन तत्त्वयोरनयोरन्यतरस्योभयोर्वा यथासम्भवमभावे रसे दोषस्य  
स्थिति । सा च प्राधान्येन चतुर्धा—असत्यताप्रतीतिरूपेण सत्यगतस्थूलतारूपेण सत्यगत-  
सूक्ष्मताया न्यूनतारूपेण स्फुटताविरहरूपेण च । अत्र असत्यताप्रतीति पुनर्द्विविधा-  
सम्भावनाविरहरूपा मशययोगरूपा च । सम्भावनाविरहरूपो यो दोषस्तत्र पात्रादि-  
विचारोऽप्यपेक्षित । अत्र चाय हेतुर्यत्काव्ये व्यवहारादीना यदुपादान तत्पात्रविशेषगत-  
त्वपूर्वकमिति पात्रविशेषगतत्वेन तेषा सम्भावनाया न हि अस्य दोषस्याविर्भाव । यथा  
भमुद्रलघनादीना रामादिगतत्वेनोपादान न हि अयमवगित्येवविषयवर्णनेऽयं दोषस्या-  
भाव ।

अनेनैव प्रकारेण देशकालादिविशेषगतत्वेन व्यवहारविशेषस्य सम्भावनाया  
न हि अस्य दोषस्याविर्भाव । द्रौपदीगतस्य पञ्चपतिविषयकस्य वर्णने एतादृशी एव  
स्थिति । यत्र तु सत्यपि पात्रदेशकालादिकविचारे वर्ण्यव्यवहारस्य सम्भावनाविरहस्तत्र  
दोषोऽयमक्षत इति ज्ञेयम् । उत्साहस्य भीरुगतत्वेन वर्णने गुरुविषयकत्रोघस्य शिष्यगतत्वेन  
वर्णने जनसामान्यगतायाश्च रतेरुत्तमदेवतागतत्वेन वर्णने एतादृशी एव स्थिति । अनेन  
'प्रकृतीना विपर्यय' इत्येवरूपो यो रसदोष आलकारिकं परिगणितस्तस्याश्रवान्तर्भाव  
इत्यायातम् ।

सत्यगता स्थूलता—साधारणीकरणे सत्यगतसूक्ष्मतापेक्षमिति सत्यगतस्थूलता-  
दशाया साधारणीकरणस्याभाव । अनेनात्र दोषस्याविर्भाव इति स्पष्टम् । स्वगतस्व-

नियमेन परमतत्त्वनिर्णयमेन च देशकालविशेषावेश इत्येव रूपो यो रसविघ्नोऽभिनवेन परिगणितस्तत्र सूक्ष्मताभावेन साधारणीकरणाभाव इति तस्यात्रैवान्तर्भावः । किञ्च निजमुखादिविषयीभाव इत्येव रूपो यो रसविघ्नोऽभिनवेन परिगणितस्तस्य सत्यगत-सूक्ष्मतापादनेन परिहार इति तस्याप्यत्रैवान्तर्भावो ज्ञेयः ।

सत्यगतसूक्ष्मताया न्यूनता — पशुपक्षिगताया रती नरनारीगतसत्यपेक्षया सूक्ष्मताया अभाव इत्यत्रास्य दोषस्याविर्भावः । न हि पशुपक्षिगतभयवर्णने एतादृशी स्थितिर्गिति तत्रास्य दोषस्याभावः । अनेकज्ञानविषयाया रती अनुभयनिष्ठयाञ्च रती सूक्ष्मताया चापि हानिरित्यत्रायमेव दोषो विज्ञेयः । व्यभिचारिरसम्याधिभावाना स्वशरदवाच्यतायामप्येतादृशी स्थितिर्गिति स्पष्टम् ।

स्फुटताविरह — काव्ये सत्यस्य यन्निर्हणं तत्र सत्यागमि सूक्ष्मताया स्फुटता अपेक्षिता इत्यस्या अभावे स्फुटताविरहरूपस्य दोषस्याविर्भावः ।

वाच्यगने सत्ये समग्रतादृष्ट्या यद्यप्येकत्वस्य प्रतीति स्तथापिभेददृष्ट्या तदनेकत्वप्रतीतिरपि सम्भावना । अस्यामनेकत्वप्रतीती अनेकेषु सत्येषु सम्बन्धस्यान्वयस्य वा प्रतीतिरित्येवम्बन्धस्य प्रतीतिरप्यव्यक्तता । सम्बन्धाभावे एकत्वप्रतीतेर्भङ्ग इति दोषस्याविर्भावः । प्रतिकूलविभावादीना न हि प्रस्तुतेन सम्बन्ध इति तेषा ग्रहे सम्बन्धा-भावाद् दोषस्य स्थितिः । अत्राप्ये प्रथमेन अत्राप्ये द्वेनेन चापि सम्बन्धस्य भग इत्यत्रापि दोषस्य स्थितिः । अतस्तस्याभिधानमित्येव रूपो यो दोषः प्रालंकारिके परिगणितस्तत्रा-प्यस्य हेतुः ।

काव्ये अन्वितेषु सत्येषु एकमपि अन्वयानि च तदगानि । यस्यागिता तस्य प्राप्यन्वयमिति तस्मिन्नुपे तस्य यथावसरमनुसन्धानमपेक्षितम् । एतदभावे दोषस्य स्थितिः स्वीकार्या । अनेनैव नारमेन अगितोऽनुसन्धानमित्यस्य दोषपदवाच्यता ।

काव्ये यस्य सत्यग्यागत्वेन स्थितिस्तस्य गौणमेति तस्य विगतोऽन्यूनः । अनेनैव हेतुना अगम्याप्यतिविस्तृतिरित्यस्य दोषपदवाच्यता ।

काव्ये सत्यस्य स्थितिः प्रायेण पात्रादिगतत्वेन भवतीति यस्मिन् पात्रे सत्यान्-नगरात् भावविशेषस्य स्थितिनं हि तस्मिन्तद्विष्टस्य भावविशेषस्य मन्निवेशो विज्ञेयः, अन्यथा व्यक्तित्वेऽप्यत्राप्यस्य दोषः स्यात् ।

## First Udyota

### Description of Truth

I first pay my obeisance to the labour and then to the labourer, because it is labour alone which in the form of the labourer sustains the world <sup>1</sup>

Having paid my obeisance to *Dhyanikara*, the author of *Dhyanjaloka* (who spread the light of *Dhyan*) I with the blessings of *Vidyadhara* (name of my preceptor) proceed with the writing of *Rasaloka* (spread the light of *Rasa* theory) <sup>2</sup>

I am neither gifted with extraordinary faculty, nor have I a proficiency in speech. But I donot believe in appearance, so truth is my only recourse <sup>3</sup>

Truth is liked by all, so subtlety in this leads to excellence. In scriptures it is termed as knowing, while in poetry it is termed as experience <sup>4</sup>

Truth is liked by all so it is but natural that it should find its place in poetry also. This truth as it appears in poetry is not in the nature of matter but is rather in the nature of knowledge. This knowledge again is not so by itself but is so by virtue of its relation with the objects. As such in this state of mind objects appear as objects of knowledge. When these objects of knowledge attain subtlety, they give rise to effectiveness. Material objects can be cited an instance in this connection. Material objects are of three kinds—solid, liquid and gas. The solid turns into liquid and the liquid into gas. For example, water which is first in the form of

snow turns into liquid and the liquid, with its association with fire, further turns into gas. This is the way of attaining subtlety in so far as the material process is concerned. This adds to effectiveness. So far as the subtlety pertaining to objects of knowledge is concerned, it is from the viewpoint of the mental process. But it, too, is subtlety, so it also results in effectiveness. This effectiveness is what we call poetic beauty. This is in the form of intense activity of *Citta*. Thus there are two elements in poetic beauty—on the one hand there is subtlety of truth, while on the other hand there is intense activity of *Citta*. This intense activity is in the form of experience, so we can say that in poetry we have an experience of truth.

This experience of truth is found in science etc. also, but it is the result of mental effort which acts as an opposite force. So there is lack of *Camatkara* in such cases. *Camatkara* is, however, possible in science etc. when the mental effort directed towards truth slows down for a while and the subtlety regarding truth shines forth in its bloom. In poetry subtlety of truth appears automatically before *Sahridaya*, so it does not need any effort. It all happens due to poetic faculty.

Moreover, experience of truth in poetry and science differ in so far as their objects are concerned. In poetry experience of truth is based upon conformity to world. So this conformity appears as an object there. In science, however, the experience of truth is based upon an investigation into the material elements. So these material elements appear there as objects.

In spiritual experience also experience of truth exists, but what appears here as an object is not conformity to world but elements other than material. Moreover, what is important here is that the consciousness tends to its own nature. In poetic experience, this process, though present in some form or the other occupies yet a subordinate position. Further this process, too, results through the medium of subtlety of truth which is in the form of conformity to world, while in spiritual experience this process is the direct result of the nature of experience itself.

Moreover, spiritual experience is based upon *Sadhana* and as such is stable. This is not the case in so far as the experience of truth in poetry is concerned.

Moreover, experience of truth in poetry is fully concretised, but the spiritual experience of truth is either not so or is so to a lesser degree. In science etc. also experience of truth is not concretised. The reason as to why this experience of truth in poetry is fully concretised is that it incorporates characters in itself. That is why poetry is known as the creation of the poet.

This experience of truth can be termed as experience of realism also. For example—

श्रीवामगाभिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि  
 पशुचापेन प्रविष्ट शरपतनमयाद् भूयसा पूर्वकायम् ।  
 दमैरर्थावलोढे श्मश्रुवृतमुखत्र शिभि कीर्णवत्मा  
 पश्योदग्रप्लुनत्वाद् विद्यति बहुतर स्तोकमुर्ध्वा प्रयाति ॥

Here subtle attributes of a terrified and running deer have been described. So we say that the description at hand is quite real and true and as such has an experience of realism or truth.

This experience of realism differs from realism or a knowledge of realism. For example—

“The cow gives birth to a bullock. It takes grass in its mouth and eats it.”

Here correctness of the description is beyond dispute. But the attributes described here lack subtlety. So the description is devoid of producing an experience of realism.

“The tail of the cow is three feet long with a tuft of hair at the end which is nine inches long.”

Here knowledge of the correctness of the attributes of cow is the result of mental effort. So it does not come under the experience of realism.

Thus it is clear that experience of truth has two elements—truth and subtlety pertaining to truth. Here we first take up the description of truth.

The world is the basis of truth and it is the world where truth is based. So a poet, with an eye on poetry, has to take care of this worldly basis.<sup>5</sup>

If the worldly truth has an attraction for a poet, his work becomes worth relishing. But in case it ceases to have an attraction for him his work becomes devoid of relish.<sup>6</sup>

This truth as it appears in poetry is related to world. This is as follows.—In poetry this truth is brought about by poetic faculty which makes world as its object. So it is but natural that what the poet receives as truth proceeds from the world. It is, however, to be noted that the process of receiving the truth from the world has nothing in common with imitation. Imitation is a passive following of the object, but here what the poet receives by his poetic faculty is made to merge in his self and it is then that it finds expression.

It is due to this reason that poetry is termed as creation of the poet and is said to excel the creation of the creator in so far as it differs from it. Here difference does not mean absence of relation with the world, but rather a new creation dependent upon the world. A question here arises that a poet has been termed as creator and self-born, so it is natural that the creation resulting from his poetic faculty may be of his own accord and as such divorced of any relation with the world. Here we reply that poetic faculty gives rise to such subtle forms which either exist in the world or are related to it. Poetic faculty has two aspects—insight and creation. The first aspect makes the poet observe the subtle forms which either exist in the world or are related to it, while the second aspect gives expression to them. As such it is but evident that what results from poetic faculty is a thing of the world or one related to it. It may be argued here that what the creative aspect

so gives expression to includes in itself creation of forms as well. Here we reply that this does not affect our position as this creation, too, is related to the world. This being so, what is termed as a creation of the poet out of his own accord simply means that he is free to select material of his choice from the world.

अपारे काव्यसंतारे कविरेव प्रजापति . ।  
 ययास्मै रोचते विश्व तथेद परिवर्तते ॥  
 शृगारी चेत् कवि काव्ये जात रसमय जगत् ।  
 न एव वीतरागश्चेन्नीरस सर्वमेव तत् ॥

—*Dhvanaloka*

This verse should be interpreted in this light. Here the last two lines clearly mean that a poet who has a liking for erotic description selects from the world such materials alone as suit this purpose with the result that his poetry becomes worth relishing. But in case he ceases to have any liking for the world he develops a dislike for worldly objects with the result that his poetry devoid as it is of any relation with the world ceases to have any charm for us. Here the word शृगारी occurring in third line has a restricted meaning. So it will be proper to change the last two lines in the following manner —

लोकसत्ये रुषो सत्वां जात रसमय जगत् ।  
 तत्रैव ह्य्यनावे च नीरस सर्वमेव तत् ॥

A question here arises that in his *Karika* 'नियतिवृत्तनिघमरहिताम्' Mammata describes poetic creation as one not dependent upon anything else, so its dependence upon the world does not fit in here. To this we reply that Mammata in his *Vrtti* explains this dependence upon another (अन्यपरतन्त्रत्व) in the following way — Creation is dependent upon atoms which are the inherent causes and upon *Karma* etc which are the accessory causes. Here atoms etc are different from the creator and this difference between them exists not only prior to the process of creation but also

during the process of creation. Thus it relates to both the times, past as well as present. Here difference has to be understood in this sense. So far as the difference of the world from the poet is concerned, it exists only prior to the process of poetic creation and not during it. Because during this process the worldly forms merge in the poet's self and as such lose their separate identity. Thus the world cannot be said to be different from the poet in this sense. In the circumstances the poetic creation which depends upon the world cannot be said to be dependent upon one that is different from it. As such not depending upon anything else and depending upon the world do not involve any contradiction.

Further, it is not in its physical form as the atoms are but rather in the form of being an object of knowledge that the world is the basis of the poetic creation. And the poet is independent so far as the presentation of this form is concerned. Thus *समन्वयपरत्नवत्* and *लोकान्तरवत्* do not involve any contradiction.

A question here arises that according to Mammata the creation of the creator follows the rules of *नियति*, while poetic creation is free from them. So the poetic creation cannot be said to be dependent upon the world. Here we reply that the word *नियति* generally means providence, fate or past actions. So the relevant part of Mammata's *Karikā* means that the creator proceeds with the creation of man etc. with due regard to this element of past actions and this is quite proper. But so far as the presentation of characters in poetic creation is concerned what the poet is concerned with is not this element, but their forms as they obtain in the world. So the dependence of poetic creation upon the world remains unaffected.

Mammata belonged to Kashmir. So it is likely that this word has been used by him in the sense it has in Kashmir system of philosophy. This concept is as follows —



नियनियोजना घत्ते विशिष्टे कार्यमण्डले ।

—*Tantraloka*

याम्य स्वतन्त्रारव्या शक्ति मकोच्चणानिनी मंब ।  
कृत्याकृत्येष्ववश नियनममु नियमयन्त्यभून्नियति ॥

—*Tantraloka*

From this it is clear that *niyati* is the cause and effect relation that acts as a restraint upon the doer. So far as the poet is concerned, he is free from this element of restraint, so his creation cannot be said to be dependent upon the world. Here we reply that in the present case the above element simply means that the poet, gifted as he is with poetic faculty, is independent in presenting the worldly objects. As such this independence is not opposed to a relation between poetry and the world.

It is further argued that poets are said to be unfettered. So they should be free from the worldly rules which act as restraints. In the circumstances the poetic work cannot be said to be related with the world. Here we reply that the poets have their basis in the world and so they proceed here undeterred and automatically. As such the worldly rules do not act as restraints for them but are, rather, lovable to them.

A question here arises that in poetry the matter is twofold-related and unrelated. So far as the related matter is concerned, its relation with the worldly truth is possible. But the unrelated matter cannot be taken to be so. Here we reply that what you term as unrelated matter is there for proper elucidation of the related one. So it should not be treated in isolation.

Further, poetry is so because it is communicated to *Sahrdayas* and *Sahrdayas* are people from this world. So in case the poetry is unrelated to the world, it will lose this communicative quality and consequently will cease to be poetry at all.

Moreover, the poet is regarded as the knower of the human heart. This, however, is not possible if the poetry is unrelated to

the world So the truth as we see in poetry cannot but be related to the truth as it obtains in the world

In the world there are two elements—matter and man Man again consists primarily of three elements—life force (प्राण), heart and mind Here mind generally proceeds towards matter So the matter becomes an object of mind and the mental activity is regarded as one directed towards the object This activity is predominant in the world. So it is the realism of life The activity other than this is directed towards soul It is seen only in rare cases So it is secondary and is regarded as the idealism of life

The two elements—life force and heart—are the source of action in life So the mental activity directed by them has got some significance Here the object of the mental activity which is directed by life force is regarded as truth relating to life force and the object of the mental activity that is directed by heart is regarded as truth relating to heart Truth other than these as we see in the world is known as the truth relating to nature

**Truth relating to nature**—Nature, in fact, includes all those inanimate objects which we find around us In this way not only forests, rivers etc but trains, factories aeroplanes etc also are included in it Some one might object to this inclusion on the ground that trains etc are man-made and as such are the deformations of nature But this is not proper, because gardens etc though man-made are yet included in nature Moreover, according to *Samkhya* system of philosophy, this whole nature as we see before our eyes is a deformation of nature The real nature, however, is in an unmanifested form and this so called nature is a deformation of that real nature

“मूलप्रकृतिरविकृतिर्महदाद्या प्रकृतिविकृताय तन्म ।  
पोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुण्य ।”

—*Samkhyaakarika*

As such the difference based upon the original and the deformed is of little consequence

It is, however, not proper to say that our relation with the gardens etc is very intimate, but this is not so in the case of trains etc. Because the intimacy of relationship depends not upon as to how long the association is but upon as to how close the association is. So far as the trains etc are concerned their association with us in the present age is very close. So these are intimately related to us. Description of animals, birds etc which comes as subsidiary during the course of the description of nature is also included in nature. Our relationship with the truth relating to nature is obvious.

#### Truth relating to lifeforce —

The world is based upon life force and the life force is based upon matter. All the beings proceed towards matter. So matter occupies a paramount place.<sup>7</sup>

Matter (in the form of produce) is based upon labour. So it should go to the labour. But see the anomaly of the world that the produce goes to one who does not put in labour.<sup>8</sup>

This is not spiritualism, but an appearance of it. Under cover of this appearance the rich are busy in amassing the riches.<sup>9</sup>

In order to sustain life food, water etc are needed. So life force (प्राण) experiences hunger, thirst etc. This is what we say as the activity of the life force towards food etc. In this way these are known as *Artha*. Though in a broader sense of the term everything that becomes an object of knowledge comes under *Artha*, but here we have used this word only for those objects that are needed to sustain life. Further, what is instrumental in obtaining the above objects also comes under *Artha*. So coins, currency etc are also included in this. It is a known fact that life force proceeds towards this *Artha*, and the process once so started does not come to a halt, but goes on till accumulation of wealth becomes its aim. In the beginning *Artha* serves as a satisfaction for the life force but being

carried to excess it gets associated with ego. The ego, however, knows no satisfaction. So the excess of *Artha* related to this ego and our activity in this direction know no limits.

In society this truth relating to matter is known as materialistic truth. Here production is the result of labour and labour is associated with the labourer. So production should go to the labourer. But a major part of this production goes to the wealthy and the reason for this is his money power. Thus money and not labour is instrumental for the share of production the wealthy gets. This deprives the labourer of what is his due. This is known as exploitation of the labourers by the rich. Here the rich exploit and the labourers are exploited. This gives rise to anomaly and struggle in the society. This is what is known as class war. In this struggle which primarily results from life force heart also gets associated. Heart, however, is the seat of emotions. So emotions get involved in this struggle. Our relation with this truth which predominates in society is very intimate.

**Truth relating to heart** —Heart element gives rise to relations in society. These relations are primarily threefold—those based on blood, those based on association and those based on similarity of ideas. These relations give rise to groups, such as family etc. Among these the groups known as country and religion have a wider sphere for operation and are as such important. In the group called country not only similarity of ideas but association with a particular place also plays an important role. The relationship with this country is known as nationalism. This nationalism also is a reality of life, but its effectiveness is certainly less than what we find in materialistic reality. So far as the element of religion is concerned, it combines realism and idealism both. Its effectiveness, too, is similar to that of nationalism. The above elements known as family etc are less powerful as compared to *Artha*. And the reason for this is that firstly this *Artha* resulting as it is from life force is dominant. Secondly in groups such as family etc which are based on relationship, the relationship

itself is not observed. Further, there are mutual actions and reactions among the groups themselves. This, however, results in anomaly.

When the materialistic element plays its dominant role in society religion acts as a cover to it. The reason for this is that it is materialistic truth alone that prevails there. The element of religion, however, comes there not by itself but simply to advance the cause of materialistic element. As such this is not religion but an appearance of it. Religion also has two elements—internal and external. When the internal element of religion is absent and only an outward form of it exists we have this appearance of religion. In materialistic reality the exploitation is done by the rich class. So it is this class that takes recourse to appearance of religion. This recourse is twofold—intentional and unintentional. In the first case the rich class is aware of the cover, so it takes recourse to such a course with a view to achieve its ends. In the second case the above class is not aware of the cover, none the less it is to be regarded as a cover.

So far as the true nature of religion is concerned, it also has its place in society, but only in rare cases.

When the materialistic element plays its dominant role in society nationalism also like that of religion acts as a cover to it.

So far as the true nature of nationalism is concerned, it also has its place in society but only in rare cases.

In society, not only religion and nationalism but knowledge also is likely to act as a cover to materialistic element. In such a case knowledge tends towards materialistic approach. So it is not knowledge but an appearance of it and it is this appearance that is a cover. Thus the element of cover or concealment in the form of pseudo religion etc. is also a reality of society. But this reality lasts only so long as the above cover is not dissolved. With its dissolution, the reality in question also comes to an end.

### Joint description of the element of heart and the element of life force in society :—

The presence of the element of life force is seen even with other elements in the different groups found in society. This element is more powerful than other elements. So it brings about a change in the groups which the other elements have brought into being. Moreover, the anomaly which other elements give rise to in these groups brings about a decline of other elements and the element of life force gains ground. The way this anomaly proceeds through man's actions in society and results in the supremacy of the above element is as follows:—In society every individual has a definite place and this place is in the form of some work. This work enables him to earn money. So the place becomes associated with money. Work in society has to follow some rules. But, here, relations also come to influence their course with the result that the rules become violated. This brings about anomaly. As the place is associated with money man endeavours to stick to it. In this endeavour he takes recourse to relationships or contacts whose effectiveness in society is a well known fact. This results in the loss of energy and the consequent loss of work. In order to conceal this loss man takes to what appears as work. This is nothing but a cover. But instead of concealing this cover brings out the apparent in its true colour. However, in his bid to establish contacts man cleverly takes recourse to what appears as relationship and this results in the loss of the element of relationship itself. Throughout this process materialistic element persists with the result that it becomes the only surviving element.

**Spiritual truth** :—Spiritual truth in this world belongs to the individuals and not to the society and these individuals also are very few. Here it may be argued that Brahman is the only reality and the world is simply an illusion. To this we reply that it is so only for one who has attained Brahman and not for others. They are yet struggling in the world. And it is this fact that makes the world as it is. Further what we often see in society is not spiritualism but an appearance of it. This is as follows.—The society

is primarily materialistic in approach. So the rich class which is a part of this society is bound to be so. In the circumstances it takes to the exploitation of the labour class and makes this exploitation its primary aim. In order that this aim may remain unnoticed it is necessary that it should have a cover. This purpose can best be served by what is either different from or opposed to materialistic element. So far as the elements different from matter are concerned, these are religion, nationalism etc which are based upon heart element and the element opposed to matter is known as *Atman*. Among these elements what is opposed to matter is most effective in this respect. So this effectiveness goes to the element of soul. Soul again has two elements—the intrinsic nature and the outward form. So far as the intrinsic nature is concerned, it cannot serve as a cover to matter. So it is outward form alone that acts as a cover. And this is what is known as an appearance of spiritualism.

A question here arises that inspite of the fact that the supreme truth is a rare phenomenon in society, the approach at least, to this truth is quite common. Here we reply that so long as there is economic disparity resulting from realism in society, idealism based upon spiritualism cannot bring about stability and effectiveness in spiritualistic approach.

## Relation of poetry with worldly truth in Sanskrit Poetics

Sanskrit Poetics regards poetry as related to worldly truth. This is clear from the following verse appearing in *Natya Shastra* —

All the scriptures, duties, crafts and actions that proceed from the world are known as drama *Natya Shastra*

*Auchitya* theory of Sanskrit Poetics and *Auchitya* based *Rasa* theory also go to prove this relationship. According to *Auchitya* theory propriety as regards behaviour is an important part of *Auchitya*. According to this poetic description has to be in conformity with worldly behaviour and it is this conformity which can be termed as the relation of poetry with the worldly truth.

During the discussion of *Rasa* theory importance of *Auchitya* becomes evident.

There can be no other cause except impropriety for the non-relish of *Rasa*. It is, indeed, the compliance with the well-known proprieties which is the secret of *Rasa*.

— *Kavya Prakash*

It clearly proves the relation of poetry with the worldly truth. Moreover, the following statement during the course of discussion of *Rasa* is significant.

What are causes, effects and accessories of the permanent emotion of *Rasa* etc. in the world are known as *Vibhavas*, *Anubhavas*



and *Vyabhicharins* in poetry and drama. The permanent emotion as suggested by these is known as *Rasa*

—*Kavya Prakashi*

From this it is clear that in *Rasa propriety* as regards *Vibhavas* etc is based on conformity to worldly behaviour. And it is this conformity that amounts to an expression of worldly truth in poetry.

So far as the discussion regarding plot, hero and *Rasa* in the works on dramaturgy is concerned, it also proves the relation of drama with the worldly truth.

In spite of all this, the description of social truth based on the element of life force is not found in Sanskrit Poetics. Such a description was possible mainly in the course of the treatment of the plot and partly in the course of treatment of the hero. So far as the treatment of plot is concerned it is devoted to divisions of plot, such as main and incidental, its process of evolution, its relishing nature or otherwise. All this description is based upon the plan of the plot and its conformity to *Rasa* and not upon as to how it conforms to worldly truth. In the treatment of the three divisions of the plot, such as legendary etc also such an approach is lacking.

If we cast a glance at the treatment of *Rasa* in the works on dramaturgy, it appears that it is elaborate and complete. But this is not the case in so far as the treatment of plot is concerned. It occupies a subordinate position. This fact has been admitted by the *Alankarikas* clearly.

The *Sandhis* and its parts are resorted to with a view to suggest *Rasa* and not simply because these are laid down in the scriptures.

From a perusal of works on Sanskrit Poetics it appears that the approach of *Alankarikas* was individualistic and not socialistic. So the treatment of individual emotions and actions relating

thereto is minute and exhaustive but the social set up resulting from these emotions has been treated only in a casual way

It may be argued that the individual emotions are permanent So it is quite proper to discuss them So far as the social aspects are concerned, these are liable to change So their discussion is not possible Here we reply that barring a few individual emotions the rest are not permanent, but have gradually evolved Further, inspite of the fact that social aspects undergo change the impact which life force has on the society is permanent indeed

It may further be argued that the discussion of this socialistic truth belongs properly to economics and sociology So its discussion in poetics is not proper Here we reply that the discussion of emotions also belongs to psychology, still it finds its place during *Rasa* discussion In the same way there is nothing improper in assigning a place to matters relating to sociology in our discussion on Sanskrit Poetics

It can be said that according to *Alankarikas* socialistic truth the set up of *Varna* and *Ashrama* based on actions and that the theory certainly been followed in representing hero etc Here we reply the anomaly which life force and ego bring about in the above theory needs also to be treated in this context

The works on dramaturgy, however, do not oppose the treatment of economic disparity existing in the society nor do they prohibit the representation of the labourer or the leader of the labour class as a main character in drama *Kavya* is regarded as a representation of world So the treatment of economic disparity which is a part of this representation cannot possibly be excluded from *Kavya* So far as the representation of the main character is concerned, it will be proper to discuss here the general qualities of the hero which are as follows —

The hero should be polite, charming, dedicated, efficient, sweet tongued, popular, upright, eloquent, of exalted lineage, resolute, young, endowed with intelligence, energy, memory, wisdom,

arts and pride, heroic, mighty vigorous, familiar with codes and dutiful (घासिक)

—*Dashrupaka*

Among these qualities there is no such quality which a labourer or a leader of the labour class is not likely to possess. So far as the quality of being dutiful (घासिक) enumerated here at the end is concerned, its existence in a labourer is beyond doubt. It is as follows—The word घासिक (dutiful) is derived as one who does his duty and the labourer is bound to perform his duty in the form of labour, otherwise his identity comes to an end. As such performance of duty is an integral part of the labourer's nature

From a perusal of the definition of *Mahakavya* etc also it appears that the labourers etc are not excluded from the category of a hero. The definition of a *Mahakavya* is as follows

मयं वन्द्यो महाकाव्य तत्रैको नायक सुर ।

सदृश अश्रियो वापि धीरोदात्तगुणान्वित ।

Here the word सुर (god) is used as an adjective of hero. The divisions in the form of सुर and असुर is based upon nature and not upon wealth. So wealth becomes subordinate in this division. As such there is nothing wrong in the labourer becoming the hero. Moreover, the word सदृश (of noble lineage) is used here as an adjective of warrior class. And noble lineage depends upon nature. So there is nothing wrong in the labourer becoming the hero.

In spite of all this the fact that economic disparity and labour class find little mention in these works is a matter of giving serious thought for us.

In Sanskrit *Mahakavyas* and dramas also the treatment of economic disparity as existing in the society finds little place. Many reasons can be put forward in this connection.

One of the reasons can be that some poets and dramatists lived at a time when India was happy and prosperous and consequently free from economic disparity

This can also be cited as one of the reasons that Sanskrit poets often enjoyed the patronage of the kings. So their association with the life of the down trodden was very little.

Some may here hold the view that spiritualism in Indian society served as a curb on the materialistic approach. So the economic disparity resulting from such an approach did not exist here. Here we say that according to spiritualistic Indian philosophy itself materialistic approach of the senses is a fact of life. So the existence of this approach cannot be denied in society. Moreover, the contention that Indian society was always free from such an approach and the resulting economic disparity is not warranted by facts. The argument that despite this materialistic approach the virtues like kindness, generosity etc. resulting from spiritualistic approach were intact in Indian society and thereby made economic disparity less acute here is only partially correct. Because in the event of spiritualistic process coming to retardation the above virtues served as a mere cover to materialism and the materialism so covered was more dreaded than even the naked one.

This also can be cited as one of the reasons that in the light of the current materialistic definition of the spiritualistic *Karma* theory the labour class in Indian society regarded the past actions as responsible for the present poverty of the poor and the present prosperity of the rich with the result that instead of giving rise to a class war the economic disparity present in society gave rise to fatalism. Here we reply that even if we accept this argument partially or wholly the above disparity ought to have been assigned a place in the literature concerned.

## Discussion of the relation of the word and the meaning

In poetry truth lies in the meaning and the meaning lies in the word. In fact it is known as *Sahitya* because it has both the word and the meaning<sup>10</sup>

In poetry truth appears in the form of meaning. So meaning comes under poetry. This meaning, however, is expressed by the word and is inherent in it. So word also comes under poetry. Thus both the word and the meaning come under poetry and make its name *Sahitya* meaningful.

Shri Dwivedi is of the opinion that word is excluded from poetry. If we look into the nature of word, it will be clear that this view does not hold good<sup>11</sup>

Dr Rewaprasad Dwivedi is of the opinion that word does not come under poetry. Here in order to determine the relation of the word with poetry we have first to consider as to what this word actually means. The word has two functions. Firstly, by its sound effects it gives expression to harshness, softness etc. conducive to the emotion concerned and secondly it expresses the meaning. In our opinion, even the first function has its value in poetry. So far as the second function is concerned, its value is recognised by all. Moreover, it is not that with the meaning having been expressed, the word ceases to exist in the aesthetic experience, but, rather, appears there again and again and as such cannot be excluded from poetry. The case is however, different with the word in a scripture.

Moreover, what is expressed in poetry is not a meaning in general, but a meaning in particular and this is so because the meaning is appropriate in the particular reference where it is used. This appropriateness results from the word and is related to it. So the word has to be included in the poetic beauty resulting from it. For example, when different qualities of a woman are to be expressed, different words like प्रमदा, वान्ता etc. are to be used according as these are appropriate. So the poetic beauty resulting from the use of a particular word includes that word also. This is clear from Kalidasa's following verse —

सरसिजमनुविद्धं शैबलेनापि रम्यम्,  
मलिनमपि हिमाशोर्लक्ष्म लक्ष्मी ततोऽपि ।  
इयमधिकमनोज्ञा वल्कलेनापि तन्वी,  
किमिष हि मधुराणां मण्डनं नाकृतीनाम् ॥

—*Abhijnana Shakuntalam*

Here instead of कमल the word used is सरसिज which is quite appropriate in the particular reference. Similarly instead of च्यावनम्, मलयम् etc. the word used here is अनुविद्धम् which is also appropriate. The use of the word तन्वी also is significant. So the poetic beauty resulting from these words includes these words also. Moreover, the position and order of the words also play an important part in the meaning of the entire verse. So these form an integral part of the resultant poetic beauty.

Moreover, from the viewpoint of the poet as well as from that of the *Sahridaya* the word is included in the nature of poetry. So far as the viewpoint of the poet is concerned, it has two aspects—experience and expression. Poetry cannot be said to be complete without the latter one. The word, however, is included in this latter aspect. So word is an integral part of poetry.

Croce holds a different view in this regard. According to him expression alone is poetry and this expression is internal

experience which does not need external manifestation for its completion —

• When we have mastered the Internal word, when we have vividly and clearly conceived a figure or statue, when we have found a musical theme, expression is born and is complete, nothing more is needed. What we then do is to say aloud what we have already said within, sing aloud what we have already sung within'.

This view does not seem to be proper. Internal experience is confined to poet alone. It is not likely to get associated with the *Sahrdaja*. So it needs to be transformed into expression. This expression is in the form of word etc. Moreover, experience is not transformed into expression the moment it comes into being, but needs for it the assistance of the words etc.

So far as the viewpoint of the *Sahrdaja* is concerned the word appears in close union with the meaning. So here also word forms an integral part of poetry.

In order to prove expression as external to poetry, Dr Dwivedi advances the following arguement —

अभिव्यक्तौ तु दुग्धस्य हेतुर्गोपालदारव ।  
किमपि घेनुभावेन पूज्यते पामरंरपि ॥

Here according to Dr Dwivedi the cause of the milk is cow and the cause of the manifestation of the milk is the cowherd boy. So the manifestation of the milk is to be disregarded.

Here we reply —

अभिव्यक्तौ तु दुग्धस्य हेतुरुपपन्नोक्तिः क्रिया ।  
नाप्यपि घेनुवा बहिर्मात्रस्त्वयामस्या स्थितिर्मता ॥१३

The cause of the manifestation of the milk is उपपन्नक्रिया which belongs to the cow. So this manifestation is not to be disregarded. Here Dr. Dwivedi can argue that this उपपन्नक्रिया belonging

to the cow has been brought into being by the cowherd boy Here we reply that this उपसन्नवनक्रिया is the result of the cow's desire So the cowherd boy is external to it

Dr. Dwivedi holds the view that poetry is in the nature of knowledge and the word is external to knowledge So the word cannot be included in poetry

"Kavya is in the nature of knowledge So it cannot be in the nature of word If the word is regarded to be in the nature of knowledge, its very identity comes to an end

*Kavyalankara Karika*

Here we reply —

"We also admit that Kavya is in the nature of knowledge Because the word which is external attains the form of knowledge ' 13

"If, however, the word were to come to an end by attaining the form of knowledge, the meaning also should come to an end by attaining the form of knowledge ' 14

It is true that Kavya is in the nature of knowledge We also have accepted this position in our work entitled *Vastvalankaradarshanam* —

"The वाच्यार्थं is known by अग्निघा, so a question arises as to what this known meaning is The answer can be that it is in the nature of knowledge ' 15

—*Vastvalankaradarshanam Page 6*

But this fact is not in any way opposed to the word being the integral part of poetry This can be explained as follows — At first the word is external to knowledge So it differs from knowledge. But later on it is grasped by the ear and attains the form of knowledge So there is nothing wrong in regarding it as an integral part of poetry



Moreover, according to Nyaya system of philosophy, with the preceding letters having attained the form of impressions, it is not the whole of the word that remains external, but only the last letter of it. And this, too, attains the nature of knowledge after it has been grasped by the ear.

‘पूर्वपूर्ववर्णानुमवन्नितमम्बाऽत्महृत्तेन अन्ववर्णमम्बन्धेन ध्येवर्णैरदं च  
पदप्रतीतिर्जन्वते ।’

—Tarka Bhasya

Moreover, if the word were to lose its identity by attaining the nature of knowledge the same should be the case with the objects of the meaning when these attain the nature of knowledge. These objects are jar, cloth etc. If these were to come to an end, what will be the nature of meaning devoid of the objects. Because knowledge is so not by itself but because of its relation with the objects. In the circumstances the objects do not cease to exist, but rather become internal at the time of their knowledge.

Dr Dwivedi holds the view that the word is absent from the poetry composed by the dumb. So the word is external to poetry.

Here we reply —

“The word which is the object of ear attains the form of knowledge. It is not external to dumb, but exists there.”<sup>15</sup>

The word is the object of ear. So it becomes internal when grasped by the ear. This is true in the case of the dumb also. As such the poetry composed by the dumb is not devoid of word.

Dr Dwivedi again argues that despite the change of words due to translation, the poetry remains unchanged. So the word does not form an integral part of poetry.

Here we reply :—

“The translation does result in the inferiority of poetry. With the change in words, there is definitely a corresponding change in meaning also.”<sup>16</sup>

In translation the *Kavya* does not remain unchanged but becomes rather similar to the original. For example, the translation of *Meghaduta* is not taken as Kalidasa's *Meghaduta*, but a translation of it. Moreover, in poetry the word has significant meaning. This significance suffers in translation. So the translation is not as important as the original. Moreover, the charm which a poetry possesses by way of melody and sound effects clearly diminishes in translation. That is why works like *Gita-govinda* cannot be translated.

## Second Udyota

### A critical study of RASA

Subtlety of truth pertaining to poetry which we have discussed beforehand can be brought about in many ways. These are stated here in brief —<sup>17</sup>

Presentation of subtle components, similarity, corroboration, presentation of cause and contradiction which is in fact not contradiction <sup>18</sup>

Speciality of *Vyapara* known as suggestion and association of emotions, these are the ways we have accepted here <sup>19</sup>

So far as the experience of truth in poetry is concerned, it is not to be ignored. It is the soul of poetry. It is there in *Rasa* experience also <sup>20</sup>

After a discussion on truth, we now proceed with the treatment of subtlety as regards truth. In this connection we take up for consideration the poetic methods that bring this subtlety into being. The first method can be said to be the presentation of subtle components of the worldly truth. The subtlety of truth can be expressed by corroboration and presentation of cause etc also. So these are some of the other methods. In poetry the subtle components are expressed by the word. So these are in the form of meaning. This expression of meaning by the word depends upon *Vyapara*. So with the *Vyapara* attaining subtlety the meaning attains significance and consequently this becomes one of the methods. In

poetry the subtle components become part of our poetic experience which gets a stimulus due to an association with emotion. So the association of emotion is one of the methods. Presentation of subtle components of truth constitute *Syubhanokti Alankara* and presentation of corroboration etc. Constitutes अर्थान्तरव्याप्य etc. Subtlety of *Vyapara* is found in suggestion, These topics have been discussed in my work entitled *Kavyasatyaloka*. So these are not taken up here. The association of emotion with the subtlety of truth constitutes *Rasa*. So it has to be discussed here in detail. According to *Dhvanivadins* *Rasa* is designated as अन्वयव्यक्तमर्थव्यवहृति. So it has the beauty of *Vyanjana Vyapara*. From our viewpoint it is imperceptible. In spite of this fact *Rasa* has been regarded to be superior to other suggested meanings. The reason for this is that *Vibhavas* etc. are represented here and it has the association of internal emotion. *Vibhavas* etc. can be included in subtlety regarding truth. So it will be proper to discuss this subtlety in association with emotion. This subtlety in association with emotion results in the experience of truth. So *Rasa* experience is one of the kinds of experience of truth. Moreover, the discussion of *Rasa Sutra* and its illustrations also prove that *Rasa* experience comes under the experience of truth. First we proceed with the discussion of *Rasa Sutra*. Lollata has explained it as follows:

“विभावंतलनोद्यानादिभिरालम्बनोद्दोषनकारणं रत्यादिको भावो जनितः,  
 अनुभावं वटाक्षमुजाक्षेपप्रभृतिभिः कार्ये प्रतीतिव्योम्य वृत्त, अस्मिन्कारिभिरिन्वेशादिभिः  
 मत्कारिभिरिन्वेशादिभिः मुम्भया वृन्त्या रामादावनुकार्ये तद्रूपानुत्पत्त्यात्मान्तरेऽपि प्रतीति-  
 मानो म्य ।”

— *Kavyaprakash*

Here scholars are generally of the opinion that Lollata regards *Rasa* experience as belonging to the character or the actor. But this does not seem to be proper. Because here the word प्रतीतिमान् is related with the word रत्यादिक. So *Rasa* amounts to an experience that *Rati* etc. belong primarily to the character and secondarily to the actor in so far as the latter puts on himself the

role of the former. Now such an experience belongs invariably to *Sahrdaya*. So according to Lollata *Rasa* amounts to *Sahrdaya's* experience that *Rati* etc. belong either to the character or to the actor. But it is a fact that experience of *Rati* etc. as belonging to others cannot be a source of charm. In the circumstances we cannot regard this emotion as belonging to a particular individual. Moreover, we shall have to admit that the subject matter relating to Rama etc. is true and subtle. This subtlety of truth has attraction in general for us and consequently results in charm. This is what we regard as experience of truth.

Srishankuka explains *Rasa Sutra* as follows

“नटेनैव प्रकाशितं कार्यकारणसहकारिभिः वृत्तिमंतरपि तथाऽत्रभिमन्वमानैर्वि-  
मावादिशब्दव्यपदेश्यैः 'सद्यगाद्' सम्भ्रमकभावरूपादनुभीयमानोऽपि वस्तुमोर्दर्यवला-  
द्गनीयस्वेनान्यानुभीयमानविलक्षणं म्यायित्वेन सम्भावमानो रत्नादिभावमन्वामन्नपि  
मायात्रिकानां वासनया चर्च्यमाणो रसः ।”

—*Kaviaprakash*

From this it follows that the actor who is really speaking free from any emotion of *Rati* etc. produces on the basis of artificial *Vibhavas* etc. displayed by him an inference in the spectator that the actor has *Rati* etc. This is what Srishankuka regards as *Rasa*.

Here we reply that in the world the smoke which gives rise to an inference of fire in a mountain is real and not artificial. Here the *Vibhavas* etc. are artificial. So such an inference is improper.

It may be argued here that an inference once arrived at does produce its effect. So the artificiality or otherwise of its cause is not a point at issue. Here we reply that such an inference will be contradicted later on. This is not acceptable even to Shri Shankuka.

Moreover, even the inferred *Rati* cannot produce charm. The reason for this is that it is a mental process and as such is devoid of charm.

It may further be argued that due to the beauty and consequent relishing nature of the subject matter the inference here is charming. In this connection we ask as to how this beauty relating to the inferred matter comes. What is inferred here is *Rasi* belonging to the actor. From the spectator's point of view this *Rasi* belongs to another person. So it cannot produce charm. In the circumstances we shall have to admit that the beauty relating to subject matter depends upon the subtlety of truth. This is what we regard as an experience of truth.

Bhatta Nayaka explains *Rasa Sutra* in the following way—

“अभिधानो द्वितीयेन विभावाद्विभाषारम्भीकरणात्मना भाववत्त्वव्यापारेण भाव्यमान स्थायी सत्त्वोद्रेकप्रकाशानन्दविधान्तिगतत्वेन गोमेन मृज्यते ।”

—*Kavyaparakasha*

Here with the generalisation of *Vibhavas* etc. due to *Bhavakiva Vyapara* the permanent emotion also becomes generalised and this generalised emotion is enjoyed by *Bhokakiva Vyapara*.

Here the generalisation of *Vibhavas* etc. is acceptable to us also. But what is worth considering here is as to how this generalisation comes about. The only answer to it lies in that it is brought about by subtlety of truth. So experience of truth resulting from this subtlety is bound to follow here. According to Bhatta Nayaka's view the generalised permanent emotion is important here. So he regards *Rasa* experience as based on this. The *Bhoga Vyapara* mentioned in this connection is a particular condition of *Citta* which is not in any way different from the one which obtains in the experience of truth.

*Acharya Abhinavagupta* explains *Rasa Sutra* in the following way—

“... तैरेव कारणत्वादिपरिहारेण विभावाद्विभाषारम्भत्वादलौकिकविभाषादिशब्दव्यवहार्यं “ माधारण्येन प्रतीतैरभिव्यक्त मामाजिकाना वाननात्मनया म्भितो रस्यदिव रस ।”

—*Kavyaparakash*

Here the generalisation accepted by Abhinavagupta is acceptable to us also. If we were to consider as to how this generalisation takes place it will be clear that it is brought about by truth and subtlety pertaining to *Vibhavas* etc. As such experience of truth resulting from such a subtlety is bound to follow here. According to Abhinavagupta *Rati* existing in the form of impressions becomes suggested and is called *Rasa*. The existence of *Rati* in the form of impressions and its suggestion is acceptable to us also, but importance will have to be attached here to the fact that *Vibhavas* etc. related to *Rati* etc. appear true to us and as such result in our experience of truth. How can suggested *Rati* attain the form of *Rasa*? *Rati* is different from *Rasa*. So the former cannot attain the form of the latter. *Rati* does not cease to be *rati* even when suggested. Moreover, in generalisation also element of *Rati* persists. If, however, we were to accept the position that *Rati* ceases to be *Rati* when suggested, no criterion will be left for the division of *Rasa* into *Sringara* etc. Moreover, anger etc. have the dominance of *Rajas* quality and *Rasa* has the dominance of *Sattva* quality. So the former cannot attain the form of the latter. It may be argued that in spite of the existence of the element of *Rati* in the state of suggestion some other element becomes associated with it that makes *Rasa* experience possible. Here we ask as to what this other element is. Whether this is internal or external? In case it is external it can be none else than *Vibhavas* etc. If, however, it is internal, it cannot function without the assistance of an external element. So some external element will have to be recognised as instrumental to it. It can be none else than *Vibhavas* etc. Here, too, in order that it may serve as instrumental, it is necessary that it should have some speciality. This speciality is what we call truth and subtlety pertaining to *Vibhavas*. This speciality reflects in the internal element as well resulting from it. As such experience of truth is bound to follow in such a case.

Some scholars recognise *Santa*, *Bhakti* etc. as *Rasas*. Acharua Abhinavagupta recognises *Santa Rasa*. In these *Rasas* *Santa* etc. when suggested can attain the form of *Rasa*. The reason for this

is that *sama* etc are other-worldly and *Rasa* also is otherworldly. So there is nothing improper in their attaining the form of *Rasas*. But these *Rasas* belong to the domain of spiritualism. So it is not proper to discuss these in poetics. As such the course adopted in *Santa* etc should not be resorted to here.

Now we take up the discussion of the illustrations of *Rasa*—

श्रीवाभगामिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि  
पश्चाद्धेन प्रविष्ट शरपतनभयाद् भूयसा पूर्वकायम् ।  
दभैरर्धाबलीढै श्रमविवृतमुलश्र शिभि कीर्णवर्मा,  
पश्योदग्रप्लुतत्वाद् विद्यति बहुतर स्तोत्रमुर्व्या प्रयानि ॥

According to *Rasavadins* it is an illustration of *Bhayanaka Rasa*. So it is a case of *Rasa* experience. From our viewpoint it is a true and a subtle description of a particular deer. So it is a case of an experience of truth.

According to *Alankarikas* it is *Stabhavokti Alankara*. From our viewpoint this *Alankara* comes under the experience of truth.

वाच न मिश्रयति यद्यपि मद्रुचाभि,  
कर्ग ददात्यभिमुख मयि मापमाणे ।  
काम न मन्तिष्ठति मदाननममुखीना,  
नू यिष्ठमन्यविषया न तु दृष्टिरस्या ॥

According to *Alankarikas* it is an illustration of *Srngara Rasa*. So it is a case of *Rasa* experience. From our viewpoint it is a true description of *Shakuntala* under the influence of passion. Emotion of love is, however, added to this description. As such it is a case of an experience of truth.

Now that it has been established that *Rasa* experience is one of the kinds of experience of truth and comes into being by an association of emotion with the subtlety of truth, we should take up this association of emotion for consideration. In order to know such an association we should first have a knowledge of emotions.



So these emotions should be taken up for consideration. A question here arises that emotions are included in truth. The forms of truth have already been discussed. So there is no need of a separate discussion of these emotions. Here we reply that association of emotions adds something to the subtlety of truth. So the discussion of emotions is quite proper.

## Discussion of emotions

I regard emotions (*Bhavas*) to be the transformations of consciousness. These come into being with association of the objects that often serve as their causes<sup>21</sup>

Emotions are the transformations of consciousness of particular mental states. It can be argued here that consciousness is unchangeable, so it cannot undergo transformation. Here we reply that we have used the word transformation with reference to consciousness as reflected in *Citta*. The transformations taking place in *Citta* appear as belonging to this consciousness. *Bhava* can be derived in two ways. *Bhava* is so because it comes into being or because it permeates. In fact it is not only the *Bhavas* that come into being but other objects also. So the first meaning assigned to *Bhava* is not proper. *Bhavas*, however, permeate all the objects related to them. So the second meaning assigned to it seems to be proper. But this meaning expresses only the effect of *Bhava* and not its nature. In the circumstances mental state can be regarded to be the proper meaning of *Bhava*. But even in this case any modification of mind, such as modification of jar and cloth etc. will come under mental state. This, however, cannot be regarded as emotion. So particular mental states alone should be regarded as emotions. In this case the modification of mind exists not simply as related to an object, but independently also. In cases where mind undergoes intense activity as a result of observing intensity of movements, the modification of mind exists simply as related to object and not independently. So it does not come under emotion.

The objects generally help in some form or the other in bringing the emotions into being. But at times such help is either

not essential or is not predominant, because the particular emotion is seen to exist even without the assistance of the object. Here the components of *Citta* bring the emotion into being. The Components of *Citta* are *Sattva*, *Rajas*, and *Tamas*. Here, too, from the viewpoint of emotion the quality of *Rajas*, is significant. So the emotion that comes into being directly as a result of *Rajas*, quality has the predominance of the components of *Citta* and has some superiority over other emotions. This emotion is what we call as courage. So courage has to be regarded as superior to other emotions.

Courage which occupies the chief position among emotions becomes associated with internal and external elements. Among the internal elements is life force. So courage inspired by life force is of prime importance. This courage proceeds towards matter. So the materialistic world is its external field of action. Here it manifests itself in the form of class struggle. Among the external elements are religion and country. That is why we find in the world courage inspired by religion and country.

Besides this, courage relating to kindness, munificence and pursuit of scriptures has also been mentioned. Here Kindness is a mental state and is included in *Dharma*. So courage inspired by kindness comes under courage inspired by *Dharma*. This has, however, this speciality that it generally expresses itself in the form of constant effort and not in the form of struggle. Though courage inspired by life force also is likely to find expression in the form of labour or constant effort, it ultimately merges into struggle. The courage relating to munificence also comes under courage inspired by *Dharma*. But it differs from courage inspired by kindness in that kindness is a mental state and as such directs the kind-hearted man to courage, while munificence (दान) is activity itself. So courage, here, finds expression in munificence (दान).

In the case of courage relating to pursuit of scriptures also a man gets inspiration from a particular doctrine forming part of a

scripture which is in the nature of knowledge and displays courage. The particular doctrine is, in fact, a creed for the man concerned. So the courage in question can be included in courage relating to *Dharma*. It has, however, this significance that doctrine is basically an idea, but due to the strength of association it attains the nature of *Virtu*, while kindness etc. are *Virtus* from their very nature.

Now we proceed with the discussion of emotions that come into being as a result of their association with objects. These emotions are directed towards objects. So here consciousness transforms itself according as the objects appear to it. For example, as an object appears attractive, the consciousness transforms itself into attachment.

The objects responsible for the transformation of consciousness are twofold. Some are regarded as attractive and some as distractive.<sup>22</sup>

Objects appear before consciousness in two ways—in the form of attraction or distraction. So attraction and distraction are the two main attributes of objects. The objects are possible only when the consciousness has the corresponding attributes of attachment and aversion.

In this way from the point of view of its relation with the objects the consciousness has broadly two formations—attachment and aversion. These are what we regard as the basic emotions from the point of view of their relation with the objects.

**Emotions relating to attraction**—In attachment consciousness tends to the object that has attraction for it with the result that the object concerned becomes the basis of this tending process. As such it is evident that with the destruction of the object this basis also is destroyed. This is what we call as the transformation of consciousness into sorrow. Sometimes the deformity pertaining to the object retards the intensity of this

tending process with the result that consciousness expands there. This is what we call as the state of laughter.

**Emotions relating to distraction** —The forms of consciousness resulting from the distraction by objects are mainly turning away from the object, resistance towards the object and overpowering by the object. Turning away from the object exists in aversion. In resistance towards the object the consciousness is agitated and as such attains the form of anger. In overpowering by the object resistance comes to an end as a result of the greater force of the object and consequently consciousness attains the form of fear.

**State of wonder** —Sometimes as a result of the extraordinary nature of the object consciousness is unable in its reaction like attraction etc. and comes to a standstill. This is what we call a state of wonder.

In this way we have discussed attachment, laughter, sorrow, aversion, anger, fear and wonder which are transformations of consciousness resulting from its association with the object. Courage which occupies a prime position among emotions has already been discussed. This courage resulting from the components of *Citta* comes into existence even without its association with the object. But once it has come into existence, it gets associated with the object also. This object exists in two ways—in the form of attraction and in the form of distraction. In case it exists in the form of attraction, the courage associated with it finds expression in the form of labour and in case it exists in the form of distraction, the courage associated with it finds expression in the form of struggle.

Among these emotions attachment or love is of many forms. So far as love with reference to a woman is concerned it is well known. In order, however, to know its other forms it is necessary to know as to what love means in general and whom it proceeds to. Generally speaking love is a synonym of a sense of oneness and it

proceeds to those who are regarded as belonging to self. It may be argued here that truly speaking self extends everywhere, so due to the sense of oneness existing every where, love will proceed everywhere. Here we reply that such a process though possible is yet obstructed due to a cover over self. In the circumstances, if this cover is removed by a particular group of individuals due to the speciality of its nature, love is likely to proceed there. This group is one of children or boys. It is known for innocence. So due to the absence of cover love is likely to proceed there. The consciousness in this group of innocent children is in an undeveloped stage while ours is in a developed stage. So the flow of our consciousness towards it is known *Sneh* or *Vatsalata*.

A question here arises that innocence exists in a spiritual person also. So he, too, should become an object of affection. Here we reply that in this innocence consciousness is a developed one, while ours is lacking in such development. So the flow of love in this case does not come under affection.

**Sakhya Bhava**—When out of a feeling of oneness, consciousness flows towards another consciousness which is equally developed, *Sakhya Bhava* comes into being. This emotion is generally found everywhere in this world. In poetry, however, it has some speciality. So it is included here in the element of sublimity.

**Sraddha Bhava**—When out of a feeling of oneness consciousness flows towards another consciousness which is more developed, *Sraddha Bhava* comes into being. This emotion of *Sraddha* is with regard to father etc. This is as follows—father etc have a feeling of oneness and a corresponding behaviour towards us with the result that we, too, come to have a reciprocal feeling of oneness towards them. Their consciousness as compared to ours is developed. So the above feeling towards them comes under *Sraddha*. *Sraddha* is a sublime emotion. So it comes under the element of sublimity.

**Love towards gods etc.** In this love objects are gods etc. These are other worldly. So in order that these may become

objects, the consciousness needs elevation. Moreover, this love is not accessible to all, but only to a devotee. So it is clear that it comes under the element of sublimity.

Other forms of love—Love can have many other forms, such as love relating to a particular game, love relating to a particular country and love relating to a particular doctrine etc. Here love relating to a particular game is love relating to chess etc., love relating to a country is in the form of patriotism etc., and love relating to a particular doctrine is in the form of love relating to communism etc.

Love relating to a particular game does not in any way differ from attachment in general. In order that an attachment may be termed as emotion it is necessary that it should have some speciality. So the above mentioned love does not come under emotion. It may be argued that the association of a particular game adds some speciality to attachment. Here we reply that this addition does not seem to bring any speciality to attachment which is in the form of consciousness. Moreover, if such love were to attain the status of emotion, all the forms of love for actions such as love for a race, love for a walk etc. will come to be regarded as emotions.

In patriotism there is reverence for different parts of the motherland and the culture pertaining thereto. So it comes under the element of sublimity. In fact, even in the absence of such a devotion, the description of a country etc. is likely to find a place in poetry. So the association of devotion is not always essential for such a description and even when such an association finds place, the emotion in question comes under courage in cases where predominance has been given to description of courage.

So far as love relating to a particular doctrine is concerned, the doctrine itself which is basically in the nature of an idea attains the form of a *Vr̥tti* under the force of the intensity of love. So this love comes under religious sentiment. But in poetry the discussion regarding a particular doctrine is not out of such a sentiment but

simply by way of inserting it. Moreover, this insertion also is not independently but by way of its inclusion in the worldly truth.

Excepting the emotions that relate to an element of sublimity the rest of the above emotions are permanent ones. And the reason for this is that in permanent emotions existing in the form of impressions the consciousness is at the ordinary level, while in sublimation it needs elevation. So the emotions relating to an element of sublimity are excluded from permanent emotions such as courage etc. Here what is meant by a permanent emotion is not that a particular permanent emotion retains its nature of permanence everywhere, but that it has the capability to do so. As such an emotion that is permanent in a particular context is likely to become an accessory in a different context. Other emotions serve as accessories to this permanent emotion. These are what *Atunkarikas* regard as *Vyabhicharins*.

Permanent emotions generally result from attraction, distraction etc towards objects. This applies to accessory emotions also. For example, in attraction towards an object, if delay in getting the desired object cannot be tolerated, it is called eagerness, in case something evil is apprehended regarding the desired object, it is apprehension, in case the desired object is not attained and consequently the mind is completely preoccupied with that, it is called worry, in case the mind is perturbed due to separation it is anxiety and in case the desired object is attained, it is happiness. In case of distraction from an object, if virtues of others cannot be tolerated, it is jealousy. In case the mind feels contracted, it is shyness, if due to hatred etc mind becomes unstable, it is fickleness, if due to excess of evil mind gets confused, it is excitement, if due to humiliation etc anger becomes stable, it is stability of resentment, if due to rebuke etc mind gets furious it is ferocity; if mind is agitated it is terror.

In case there is neither attraction nor distraction, it is regarded as indifference.



In these emotions, the qualities of *Sattva*, *Rajas* and *Tamas* which are the constituents of mind undergo many transformations. From the point of view of an emotion, the quality of *Rajas* occupies a prominent place in these qualities. As such not only an increase but also a decrease in this quality gives rise to an emotion. For example, if due to worries one feels lifeless it is depression, the cause of this depression is known as exertion, mental tiresomeness resulting from this exertion is known as laziness, loss of pride resulting from adverse circumstances is known as gloom, if due to worries one loses one's efficiency to work it is regarded as immobility, the inactivity of the sense organs due to exertion is known as sleep, non-experience of objects in sleep is known as sleeping. In case the energy is totally spent it is known as melancholy and unconsciousness is regarded as death.

*Sattva* is an enlightening element. So its distinct realisation gives rise to the following emotions — knowledge of an object experienced beforehand and resulting from a similar experience is known as remembrance, regaining consciousness after sleep is known as awakening, arriving at a particular decision on the basis of our knowledge of scriptures is known as wisdom, examining both the sides in case of doubt is known as reasoning.

The loss of *Sattva* quality gives rise to the following emotions —

The cessation of the normal functioning of mind results in infatuation, loss of memory resulting from mental worries is known as *hysteria* and *hallucination of mind* is known as *madness*.

The element of ego exists everywhere in some form or the other in emotions. In cases where it occupies a secondary position, its existence is simply implicit, while in cases where it occupies a primary position, its existence is explicit. As such in the latter case the emotions are the explicit result of ego. For example,

when excess of power results in one's ignoring others, it is known as pride. This emotion, associated with infatuation becomes haughtiness.

*Alankarikas* have recognised an emotion named *Avaluttha* also and have defined it as concealment of happiness due to shyness etc. This emotion, in fact, comes under the element of concealment which is a broader one and which exists in society in many ways. The emotional element is only a part of this broader element, the rest of it is included in what we term as idea. This element finds its place in suggestion also. For example —

“Oh mother, you know fully well that the consumable articles in the house have been consumed. So tell me as to what is to be done. The day is not going to last for ever in this way.”

Here the suggested sense is that a lady wants to roam about of her own accord. The *Vachya* meaning acts here as a cover. But the charm lies here not in concealment but in giving expression to the meaning. So suggestion differs from concealment. Moreover, the illustrations of suggestion such as “The sun has set” have no element of concealment. So suggestion has an independent existence.

Due to varieties of mental states these become manifold. So the number of the varieties of emotions goes very high.<sup>23</sup>

The present treatment of emotions is to discuss possibly those emotions alone that have become well established in *Alankara Shastra*. In fact, mental states cannot be enumerated. So emotions are innumerable.

Moreover, even these emotions that have been discussed so far can be further divided according to the difference of individual, place and time and consequently emotions become manifold. Take for example the case of shyness. It differs according to the

difference between man and woman. The shyness pertaining to a man again differs according to different stages. Here again place and time etc result in further differentiation. For example, shyness pertaining to an Indian woman differs from that pertaining to a Western woman. This is due to a difference of beliefs pertaining to different regions. This proves that beliefs are often included in the nature of emotions.

## Emotions of two kinds—belonging to a class and belonging to an individual

Among these emotions some belong to a class also. So these differ to some extent from those belonging to an individual. It may be argued that individual emotions also belong to each individual, so the difference based on class and individual is of no consequence. Here we reply that the collective emotions include society also in their external manifestation. This is not the case with the individual emotions. So this difference is quite proper.

Among the collective emotions we can particularly mention courage. Here, too, courage based on life force is of great significance. This type of courage proceeds towards matter. So it expresses first in the form of labour and then in the form of economic struggle. It is particularly found in the labour class. The courage belonging to the rich also proceeds towards matter. But this courage is based not on life force but rather on a desire for acquisition of money and is, as such, somewhat inferior. Moreover, this desire for acquisition of money results in a struggle among the rich themselves and consequently this courage suffers a further set back. When the collective courage that expresses itself in the form of struggle gets a fillip by reactionary forces it turns into anger and culminates into revolution.

The courage belonging to the class can be of many kinds, such as courage arising out of a sense of one's country and courage arising out of a sense of religion etc.

The country and the religion can be further divided. These divisions are, in fact, included in a country or a religion. So the

varieties of courage pertaining to them need not be discussed separately

It often happens that in the case of courage arising out of a sense of one's country, a particular class derives this courage really from the economic factors and not from a sense of one's country. The country simply serves as a cover there. Take for example the courage of the rich in this connection. It is, in fact, inspired by economic factors. The country simply serves the purpose of a cover for them. This cover used by the rich however, induces the labour class to put in their own courage in this regard.

The emotion of concealment also belongs to the class. As already stated this emotion belongs primarily to the rich. In other persons, however, it results from the conduct of the rich.

The emotion of disappointment also belongs to the class and this class is primarily that of the exploited. Those that exploit this class can also have this emotion to some extent, but due to the absence of a feeling to oneness they lack the sense of class consciousness. The use of the word class for them is with the view that they are similar in that they exploit.

The emotion of disappointment is the opposite of courage. So it rises with the decline of the latter. This disappointment is with reference to what is to be achieved. So far as exploitation is concerned the feeling is one of sorrow. This sorrow has three stages—mental worry, disease and death.

Here mental worry results from poverty. This poverty is in the nature of exploitation. So it gives rise to sorrow on one hand and to anger on the other. Anger, in its turn, gives rise to courage. With the increase in sorrow, there is corresponding decrease in courage, while with the decrease in sorrow there is corresponding increase in courage. This is the order of these emotions. Here the labourers as a whole pass through the same condition. So they have a feeling of class consciousness. This fact acts as a

stimulus to their courage. The exploitation that gives rise to *courage gets associated with insults etc done by the oppressors.* This inflames anger and heightens courage.

Disease also results from exploitation. So the chain of sorrows resulting from this exploitation proceeds along with a chain of anger. This being so the courage remains unabated.

Disease has its culmination in death. This death consists in laying down one's life in the course of struggle which gets a stimulus from death and turns into revolution. This revolution ends in the triumph of the oppressed class.

There is nothing improper in the description of death, nor is there any thing to be prohibited in this case. Truth is bound to take such a course and poetry is nothing but truth.<sup>24</sup>

It is only the physical body that ceases to work. So far as the struggle is concerned it becomes intensified and results in the fury of the spectator. Here, in fact lies the success of poetry.<sup>25</sup>

In Sanskrit Kavyas, description of Hero's death has generally been avoided. One of the reasons for this is that this type of description produces abhorrence. Here we reply that poetry consists in the description of truth. So the above description, forming as it does a part of truth, is not to be avoided irrespective of whether it produces abhorrence or not. Moreover, the description of truth results in the experience of truth. So the climax of such a description results in the climax of an experience of truth. As such the existence of an element of abhorrence here is of no consequence.

The other reason for avoiding the description of hero's death is that righteousness is regarded to result in triumph and the hero possesses this quality of righteousness. So it is not proper to describe the death of such a person. Here we reply that the death of the hero results not in a set back to righteousness, but rather in

an intensification of struggle for this cause, and this intensification in its turn culminates in the triumph of righteousness. Moreover, this type of description produces in *Sahirdava* a feeling of revulsion for unrighteousness and herein lies the success of poetry. As such, even in the absence of a triumph of righteousness, this type of description cannot be regarded as improper.

## Association of emotion with truth

Emotion is to be associated with truth. Truth has many forms. Among these the materialistic one is of much significance. Here the people that play their part are of two types—the poor and the rich.<sup>26-27</sup>

By imparting subtlety to truth we get generalisation while it is a fact that it has an element of generality, it should be conceded that it has an element of particularity also.<sup>28</sup>

After discussing emotions we now take up association of emotions for our discussion. Here it is not that the emotions existing as distinct from truth come to be associated with truth, but that the truth exists as associated with emotions.

**Association of emotion with truth relating to nature —**  
The external environment where the emotion finds expression is also a part of emotion. This environment has two elements—general and particular. When the general element predominates, there is a feeling of belonging to all regions, but when the particular element predominates there is a feeling of belonging to a particular region.

Association of emotion with truth relating to nature is possible by superimposing consciousness on nature. This superimposition on nature is in two ways—Independently or as accessory to life. In the former case association of emotions is clear. In the latter case emotions relating to life influence nature also. So these come to



be associated with nature. In *Lakṣyas* we often come across such association. So it is not dealt with here.

**Association of emotions with materialistic truth**—Here the materialistic truth is described in its subtleness. Materialistic truth includes in itself the labour class and the rich class. So these classes are described here in their subtleness. This subtle description brings about generalisation. For example, when a particular labourer and a particular rich man are the characters, the element of particularity belonging to them disappears and the element of generality is grasped with the result that it is the labourer in general and the rich in general that appears before us. This in turn results in an experience of truth by the *Sahridaya*.

According to Bhatta Nayaka's view generalisation results from *Bhāvakatsa Vjapara*. But according to our view it results not from a particular *Vjapara* but from a subtle description relating to truth. If, however, this subtle description is termed as *Vjapara* in view of the influence it exercises on the mind, we have no objection.

Acharya Abhinavagupta discusses generalisation in the following manner—

“The relations exist in the form—these belong to me alone, these belong to enemy alone, these belong to an indifferent person alone. The avoidance of relations exists in the form—these do not belong to me alone, these do not belong to enemy alone, these do not belong to an indifferent person alone. The basis of accepting the above relationship or avoiding it is not determined in this case. So the *Vibharas* etc appear in a generalised form here.”

It should be borne in mind in this connection that like the acceptance of a particular relationship its avoidance also is to be ignored. So in generalisation not only the acceptance of a particular relationship but its avoidance also comes to an end. Moreover,

avoidance of all sorts of relationship results in the non-appearance of the object. So this avoidance also is to be avoided.

Here Acharya Ram Chandra Shukla puts forth the following argument—Objects in poetry are particular and not general. So what is depicted in poetry is not a person in general but a person in particular with particularity invariably associated with him.

Here we reply that generalisation is not necessarily opposed to association with particularity. So association of an object with particularity is possible even in its state of generalisation. This is as follows—The particularities whose removal results in generalisation are absent here, but others exist. It is, however, wrong to argue that generalisation means the removal of all sorts of particularities, because in that case all the particularities of a labourer named Mohan in the form of his name, his nature as a labourer, his manhood, his nature as a being etc. will come to an end, thereby reducing him to mere existence. Moreover, generalisation of Mohan does not mean a man in general but a man in particular also. This particularity, however, is not a synonym of Mohan, but rather its generalisation in the form of a labourer.

Having established generalisation we now take up for consideration as to what are the elements that undergo generalisation. According to our view it is the truth under reference that undergoes generalisation. According to *Alankarikas* these are the *Vibhavas* etc. that undergo generalisation. *Vibhavas* etc. are, in fact, included in truth. So there is no basic difference between the two views.

*Vibhava* again is of two kinds—*Alambana* and *vidispana*. Here the particular person with reference to whom *Alambana* appears is known as *Asraya*. So *Asraya* also is generalised. Moreover, *Anubhavas* are the actions belonging to *Asraya*. Generalisation of these is acceptable to all. So it automatically follows that *Asraya* where these *Anubhavas* reside is also generalised. In this connection the *Asraya* and *Alambana* that undergo generalisation do not have their

forms fixed but inter-changeable also. This can be illustrated in the following manner. At first the family of the labourer with its present condition appears before the labourer and arouses in him an emotion of sorrow. As this sorrow results from the condition of the labourer's family the said family is *Alambana* and the labourer is *Asraya* here. Later on the labourer in his condition appears before his family and arouses in it an emotion of sorrow. Here the labourer is *Alambana* and the family *Asraya*. In this way the same labourer who formerly had the property of *Asrayatva* now comes to possess the property of *Alambanatva* and the same family who formerly had the property of *Alambanatva*, now comes to possess the property of *Asrayatva*.

Generalisation of the emotion belonging to *Sahrdaya*—Having established the generalisation of the truth under reference we now take up for consideration as to whether the emotion belonging to *Sahrdaya* is generalised or not. Here we submit that *Sahrdaya* is the experiencer of the generalised truth. So the generalisation of the emotion of this experiencer is automatically proved.

A question here arises that the truth here is a materialistic one which includes both the labourer and the rich. The labourer is exploited and the rich exploits him. In the circumstances it is just possible that the rich may not take such a description as true. This being so, the question of generalisation of *Sahrdaya* does not arise.

In this connection we reply that truth here belongs to life and not to the poor alone. So the rich also will take it to be true. But in case a particular man fails to take it to be true, it is his mental attitude that should be regarded as responsible for it. This is the case with the physical object also. For example, sweetness, sourness etc. are physical properties and are received by the organ of taste. But in case the organ has some deformity, the sweetness etc., even though existing, cannot be received.

If in the course of the description of truth, theoretical analysis predominates, there is likelihood of a divergence of opinion as

regards its truth. The reason for this is that the *Sahrdaya* has his own views. So in case he disagrees with the views expressed in the subject matter under reference, he cannot take it to be true. Even where the subject matter is taken to be true, theoretic subtlety is opposed to the nature of poetry. So it is to be avoided. It does not mean that views and beliefs should be excluded from the domain of poetry, but it only means that these should result from the true description of life itself and not from any other effort.

**Identification of *Sahrdaya* with *Asraya*** —Some scholars put forth the identification of *Sahrdaya* with *Asraya* in place of generalisation. Vishvanath is one of them. In the course of his discussion of the Navya view, the author of *Rasagangadhar* also makes a mention of this identification resulting from a defect named *Bhavana*.

“The *Vibhavas* etc have a *Vyapara* named generalisation. It is as a result of this *Vyapara* that the spectator identifies himself with the person who accomplished the feats of crossing the ocean etc.”—*Sahityadarpana*

“The generalisation as accepted by the ancient people is difficult to justify without conceiving a particular defect. So this particular defect which has to be conceived can easily explain the identification of oneself with *Dus anta* etc.”—*Rasagangadhar*

Here we reply that this theory does not hold good as is clear from the following manner. —In the description of materialistic truth labourers etc are the characters. So the *Asraya* is one of them. In the absence of generalisation, mere identification of *Sahrdaya* with the above mentioned *Asraya* cannot result in a difference between the poetic experience of truth and the worldly experience.

Further in the example ‘श्रीवामनाभिराम मुहुःकुवति स्वग्ने बद्धदृष्टि’ *Asraya* is deer which is an animal. In case of identification with it *Sahrdaya* will be reduced to animalhood.

It may be argued that particulars belonging to *Sahrdaya* and *Asraya* stand in the way of their identification. So with the removal of these particulars identification is automatically achieved. Here we reply that removal of particulars constitutes generalisation which leads to poetic experience of truth. So identification in this respect is uncalled for. Nor is it proper to say that identification is unavoidable in cases where other-worldly actions like crossing of the ocean etc. are narrated because identification being improper even in case of worldly actions, it is more so in case of other worldly actions. Further other worldly actions are external to worldly truth. So their description cannot be pleasing to *Sahrdaya*.

The theory of identification based upon *Bhavana* defect as quoted by Panditaraja Jagannatha has this added defect that here experience results from a particular defect. In the circumstances the above experience comes to an end with the removal of the particular defect and is in fact, reduced to a state of illusion.

**Identification of experience belonging to *Sahrdaya* and the poet —**

Some people are of the opinion that it is the identification of experiences belonging to *Sahrdayas* and the poet that constitutes generalisation. Here we reply that this identification differs from generalisation as accepted by Bhatta Nayaka and Abhinavagupta and is as such improper.

Moreover, experiences belonging to the poet and the *Sahrdayas* have mere similarity and not identity. This is as follows:—At first the subtle form pertaining to truth appears before the poet and is grasped by the insight aspect pertaining to poet's faculty. So this experience is mixed with the process of insight aspect. Later on the creative aspect of the poet's faculty comes into action and gives expression to the above form. So experience relating to it is mixed with the process of creative aspect. Further this subtle form relating to truth appears before the aesthetic sensibility of *Sahrdaya*. From this it is clear that the

experience belonging to the poet and *Sahridaya* have some difference. But inspite of this difference both have subtlety of truth and as such there is similarity between them. This is what Bhatta Tauta means to say in the following statement —

“तादृक्स्थे द्रवे श्रोतु ममानोऽनुभवन्ततः ।”

**Elements leading to generalisation** —Subtlety as regards truth has already been described as a cause leading to generalisation. It includes two elements—truth and the subtlety as regards this truth. The emotions that get associated with truth are also included in truth. Truth here is a materialistic one. It is related not to a particular individual, but to the society as a whole with the result that the spectator in general has a realisation of truth in this case. The realisation of subtlety as regards truth also pertains to the spectator. But he is not a spectator in general, but a spectator in particular. The particularity however, consists in his capability to turn towards subtlety. In the absence of this capability, subtlety even though existent is as if non-existent. This shows that the experience of subtlety pertaining to truth does not result simply from the contact of the object and the subject. This is what we sometimes see in the experience of physical properties also. Take for instance the case of experience of *Rasas* like sweet, sour etc which are physical objects. Realisation of these objects does not depend merely upon the existence of sweetness etc. but upon the capability of the savoury organ of the relisher to relish the same. If, however, the savoury organ of a particular relisher is devoid of the above power or becomes deformed as a result of coming into contact with other *Rasa*, it will cease to have the capability of tasting the *Rasa*.

There is however, some difference between the capability to turn towards subtlety pertaining to truth and the capability to taste the physical *Rasa* and this is as follows —The capability to taste the physical *Rasa* belongs to savoury organ and is as such a physical property. The capability to turn towards subtlety pertaining to truth on the other hand is a sentient property. Moreover,

the capability to taste the *Rasa* is an invariable property of savoury organ, while capability to turn towards subtlety pertaining to truth is a variable property of consciousness

It is this capability which in our opinion is known as *Sahrdava* and the persons endowed with this capability are known as *Sahrdavas*

The labourer has faith in labour. So we are very much favourably inclined to him. The rich also is a part of truth. So our inclination is towards him also in some way or the other. 29

In the description of materialistic truth *Sahrdava's* attitude towards characters is of two ways—favourable and unfavourable. While it is favourable towards those characters that have attraction for us, it is unfavourable to those that have distraction for us. Labourers have attraction for us. So we are favourably inclined to them. The rich, on the other hand, have distraction for us. So we have a disinclination towards them. This is as follows—According to physical laws the action in the form of labour and the fruit resulting from it exist at one and the same place. Take the case of a tree. Here the growth exists in the tree. So it is the tree where the fruits of the growth exist. But in the materialistic truth as we see in the world the labour exists in the labourer, while the surplus money resulting from it exists in the rich. In the circumstances the labourer who is deprived of the fruits of his labour has an attraction for us, while the rich man who gets more than his due has a distraction for us. In spite of his distraction the fact that the rich man gets more than his due is a part of materialistic truth. So in that way there is no distraction for him.

A question here arises that in poetry characters are generalised and in generalisation the acceptance or abandonment of a particular relation comes to an end. So the feeling of favourableness etc. is not possible here. Here we reply that this feeling does exist even towards generalised characters. That is why we are favourably

Inclined towards Rama and not Ravana in the Ramayana. So far as the labourers are concerned, our attitude towards them is one of favourableness. So any one of them is likely to occupy the position of a hero. This is not the case with the rich. So any one of them is likely to occupy the position of an adversary.

In the description of materialistic truth the labour leader has many associates. These include labourers, poor farmers and the exploited intellectuals. The rich adversary also has many associates. These include reactionary elements.



### Third Udyota

## Examining the significance etc. of RASA

I donot think that *Rasa* has some speciality which truth does not have. Because whatever speciality *Rasa* has is found in truth also<sup>30</sup>

The difference between *Rasa* and spiritual happiness being obvious, the first cannot be compared with the latter *Vasana* which is present in *Rasa* experience, disappears in spiritual experience<sup>31</sup>

The experience we have from generalisation resulting from the association of emotion with subtlety pertaining to truth is in our view a variety of experience of truth. According to *Alankarikas* it is known as *Rasa* experience or *Bhava* experience. The cases where permanent emotion becomes associated with subtlety regarding truth are known as *Rasa* experience, while the cases where any other emotion becomes associated with this subtlety are known as *Bhava* experience. In order to prove the speciality of *Rasa* experience, *Alankarikas* point out some of its peculiarities. But in our view these donot in any way prove its difference from the experience of truth. This is as follows—

According to *Rasavadins* *Rasa* is similar to *Brahmanand* which is a spiritual experience. So *Rasa* experience becomes similar to spiritual experience. Here we reply that we should first consider as to what is the basis of this similarity. Before we notice some similarity between them it is necessary that these should become the objects of our eyes. But so far as the spiritual experience and the

*Rasa* experience are concerned these cannot be the objects of one and the same man. This is as follows—*Rasa* experience is based on *vasana* while spiritual experience is based on the absence of *vasana*. So a man with *vasana* cannot have spiritual experience and a man devoid of *vasana* cannot have *Rasa* experience. It may be argued that in spiritual experience there is love for God and as such it also is with *vasana*. Here we reply that this *vasana* is different from worldly *vasanas*. So with its coming into existence, the worldly *vasanas* come to an end and with these coming into existence the former cannot come into being. Further, this sort of spiritual experience is recognised only in *Bhakti Marga*. In *gnana Marga* even this *vasana* comes to an end. Here *Rasavadins* can argue that a person who has realised the self has a memory of *Rasa* experienced previously and as such there is a possibility of its comparison with the spiritual experience. Here we reply that with the eradication of *vasanas* the question of even a memory of *Rasa* experience based on such *vasanas* does not arise.

In the circumstances *Rasavadins* should rather say that even prior to spiritual experience a person proceeding towards self has an experience resulting from such process. In this experience the *Vasanas* are not eradicated. So *Rasa* experience can be compared with this experience. Spiritual experience resulting later on is simply the culmination of this experience. So there is a possibility of a comparison of *Rasa* experience with this. In our view such a similarity is only secondary and not primary.

In order to establish the similarity of the above two experiences the argument that is generally put forth by *Rasavadins* is that the spiritual experience as described by one with self-realisation can be compared with *Rasa* experience and as such there is similarity between the two. Here we reply that according to the statement "the speech along with the mind turns back from there without attaining it", spiritual experience is beyond the domain of speech. So the above description relates not to spiritual experience but to a stage inferior to it and there, too, what are presented by

speech are not the basic elements but accessory ones This being so, the similarity between these experiences is only secondary

Moreover, according to *Advaita Vedanta's* theory that *Brahman* is true and the world an illusion, experience other than that of *Brahman* is an illusion *Rasa* comes under this experience, so it is an illusion And an illusory experience can have no similarity with spiritual experience That is why by saying that *Rasa* is a consciousness with its cover removed and with a superimposition of *Rati*, Panditaraja Jangannatha has recognised in *Rasa* a superimposition of *Rati* also along with the removal of the cover of consciousness This superimposition is a synonym of cover Moreover, the removal of the cover of consciousness does not necessarily mean that all the covers are removed here So inspite of the removal of any one of the covers, there is the possibility of other covers remaining intact

*Sankhya* system of philosophy recognises the existence of *Citta* also in addition to *Purusha*, but holds that the experience residing in *Citta* is taken as belonging to *Purusha* due to ignorance So far as *Rasa* experience is concerned it resides in *Citta* So truly speaking it comes under ignorance and as such cannot be compared with spiritual experience

According to *Shiana* system of philosophy the whole world is an appearance of *Parama Shiva* In *Rasa* experience, however, there is predominance of *Vibhavas* etc So the difference of *Rasa* from spiritual experience is quite evident

It may be argued that in *Rasa* the generalisation of *Vibhavas* etc results in the removal of the particularity of the knower This brings about limitation as a knower to an end In spiritual experience also the knower has his limitation as a knower removed So *Rasa* experience can be compared with spiritual experience Here we reply that this removal of limitation of the knower resulting from generalisation comes, in fact, under limitation

That is why we hold that in generalisation there is particularity also along with generality. Moreover, even if we don't recognise this particularity, there can be no denying the fact that this generality has many levels. *Rasa* cannot be regarded as the culmination of these levels. So the generality obtaining here is particularity as compared to the generality that follows it. So *Rasa* experience cannot be compared to spiritual experience. In the circumstances the following statement of Dr K Krishnamoorty does not hold good :-

"In aesthetic experience we have an approximation with the highest transcendental rapture in so far as the empirical self rises above its normal limitation of primordial ignorance"<sup>1</sup>

According to the words "अभ्यासवैराग्याभ्या तन्निरोधः" the effort which the seeker for liberation puts in for attaining spiritual experience is directed towards detachment, while the effort put in by the *Sahridaya* for having *Rasa* experience is by way of studying poetry. Poetry, however, consists in the subtle description of worldly truth. So the *Sahridaya* directs his efforts again and again towards this truth.

The spiritual experience resulting from practice and detachment is everlasting, while *Rasa* experience lasts so long as *Vibhavas* etc last. So there is the difference in time. This difference in time results from the difference in the elevation of consciousness. So it results in the difference of the nature of the two experiences. As such it is clear that *Rasa* experience can have no similarity with spiritual experience. If, however, this similarity is meant to show the difference of *Rasa* experience from worldly experience, this difference from worldly experience is found in the experience of truth also. So *Rasa* experience is in no way different from the experience of truth. Whatever otherworldly character in the form of possessing mutually contradictory elements is attributed to *Rasa* by Abhinavagupta is applicable to experience of truth also. So *Rasa* comes under this experience of truth.

1 विश्वम्भरा (श्रीविद्याधरशास्त्रि-स्मृति विशेषाङ्क) सन्वत् २०४०

## Discussion regarding the Pleasurable Nature etc. of Rasa

The process involved in *Rasa* experience is one of pleasure. But the permanent emotion also appears here. So in case this emotion is of a painful nature, there is a touch of pain also in *Rasa* experience.<sup>32</sup>

Now we take up for discussion the association of pleasure or pain in *Rasa* experience which is in the nature of an experience of truth. Before we start with this discussion it will be worth while to consider as to what pleasure and pain mean, so that it may be easy to arrive at a decision regarding their association with the experience of truth. There is no divergence of opinion on the point that we are inclined towards pleasure, while we are disinclined towards pain. So it means that what appears favourable is pleasure and what appears unfavourable is pain. Further man proceeds to what is favourable, while he does not proceed to what is unfavourable. *Sahrdaya* proceed towards experience of truth. So it is clear that this experience is associated with pleasure. But this inclination in the form of proceeding towards an object with immense pleasurableness is possible even if it has a touch of pain also. So we have to consider whether the above experience has a touch of pain or not. Here we submit that in an experience of truth the subject matter and the character etc. that are included in truth are also present. So these also should be taken into consideration in this respect. We first take up for consideration the subject matter. Subject matter is of two kinds—with an element of attraction and with an element of distraction. When the subject matter is associated with attachment etc. it has an element of

attraction, but when it is associated with aversion, sorrow etc, it has an element of distraction. The subject-matter with an element of attraction appears favourable. So it is pleasurable. On the other hand the subject matter with an element of distraction appears unfavourable. So it is painful. As such it is clear that when the subject matter included in truth is associated with an element of distraction the experience of truth has, in addition to its pleasurable nature, a touch of painfulness also. It may be argued that the subject matter with an association of an element of distraction appears unfavourable. So the Sahrdayas will be disinclined towards it with the result that the experience of truth including as it does the above subject matter, will be devoid of any pleasurable nature. Here we reply that the subject matter in this respect has an element of truth also which appears as favourable. So the above experience appears pleasurable. Moreover, this truth has subtlety. So the experience of truth arising from this becomes exceedingly pleasurable. It is due to this that the feeling of pleasurable nature is heightened and the feeling of a touch of pain resulting from an element of distraction is lessened.

So far as the consideration of the characters etc is concerned, it should be noted that the characters exist not independently but as part of the subject matter. So this fact is to be kept in mind in their treatment. The labourer has an attraction for us and consequently we are inclined towards him. So a description that is unfavourable to him will appear unfavourable to us also with the result that in his description of grief, a touch of sorrow is quite evident. In spite of this the description in question has a predominance of truth and the subtlety regarding truth with the result that the experience of pleasure predominates there.

The traditional *Alankarikas* in their discussion of *Rasa* have tried to show as to whether it is associated with pleasure or pain. They are generally of the view that *Rasas* are purely of pleasurable nature. Vishwanatha, Panditaraja Jagannath etc come under this category. This view is on the whole quite justified. But in the light

of what has been discussed so far it is evident that in case of its association with sorrow the poetic experience has a touch of pain also

It may be argued that according to Abhinavagupta self-realisation in the form of pure bliss alone is relished in *Rasa*. So there is no question of an experience of pain here

Here we reply that what happens in *Rasa* experience is not simply a realisation of self but an experience of *Rati* etc also and this is acceptable to Abhinavagupta also —

तस्यैव चित्रताकरणे रतिशोकादिवामनाव्यापार ।

—Abhinavabharati Page 292

Moreover, realisation of *Rati* in the form of superimposition on consciousness with its cover removed is acceptable to Panditaraja Jagannatha also in *Rasa* experience

“रत्याद्यवच्छिन्ना मग्नावरणा चिदेव रम ” ।

—Rasagangadhara

It may be argued that sorrow etc that are imposed upon consciousness are generalised. What is, however, generalised becomes otherworldly. So these are not likely to give rise to sorrow etc

Here we reply that sorrow is in the nature of pain. So inspite of some change brought about by generalisation, the above nature does not cease to exist. If it were so, the enumeration of *Rasas* based on a difference of permanent emotions will come to an end

It may further be argued that in *Rasa* the relation in its particularity does not appear. So the *Vibhasas* etc appear as generalised. As such pain which results from the particularity of relation is not likely to exist here. Here we reply that inspite of the absence of particularity of relation, the relation in general is not absent here. So the pain resulting from it cannot be denied in this case

In world also when particularity of relationship of son etc is absent, the relationship in general with tragic themes does exist and consequently existence of pain cannot be denied It will be wrong to say that the removal of particularity of relationship results in indifference because in that way all the *Rasas* will come under *Santa*

Shri Surjan Dass Swami is of the opinion that the pain which we experience in poetry does not relate to the state of *Rasa* experience but rather to the state of worldly experience which we revert to after *Rasa* experience That is why Abhinava has used अनु, a synonym of after, in the word समन्वित In the following statement :—

“योऽयं स्वभावो लोकस्य मुखदुःख समन्वित ।  
गोऽङ्गाद्यभिनयोपेनो नाट्यमित्यभिधीयते ॥”

Here we reply that it is neither warranted by experience nor is it in conformity with reasoning that the pain which obtains in worldly state loses its character in the state of *Rasa* experience and regains its previous character when one reverts to worldly state.

According to *Natyadarpanakara* etc *Srngara*, *Hasya*, *Vira*, *Adbhuta* and *Santa* are pleasurable, while *Karuna*, *Raudra*, *Bibhatsa* and *Bhayanaka* are painful They hold that in *Bibhatsa* etc people get agitated This, however, is not possible in case these are pleasurable

Here we reply that agitation does not result from poetic experience but from fear So the poetic experience is primarily pleasurable inspite of its having a touch of pain due to its association with fear etc

Further, *Natyadarpanakara* admits that these *Rasas* have *Camatkara* In our opinion this *Camatkara* is a synonym of pleasure. So pleasurableness is not absent here *Natyadarpanakara*,



however, holds that this *Camatkara* is different from *Rasa* experience and comes into being when *Rasa* experience ends.—

“The *Camatkara* that we see in such cases comes into being after *Rasa* experience and is the result of the proficiency of the poet and the actor as regards the representation of the true nature of objects. This *Camatkara* which is of delightful nature deludes the wise into taking painful *Karuna* etc as pleasurable ones.”

—*Natyadarpana*

From this it appears that *Natyadarpanakara* accepts two experiences. One of these is prior which is painful and the other is posterior which is pleasurable.

Here we reply—Let it be so. But what is the basis for regarding the prior experience as primary. In our opinion it is the pleasurable experience that is primary and this is what we call as poetic experience. It is, however, wrong to argue that we are deluded by *Camatkara* and take as pleasurable what is, in fact, painful, because such a delusion does not hold good in this case.

## Discussion regarding association of other experiences with RASA

Other experiences also become associated with *Rasa* and merge into it. So it is *Rasa* experience alone that persists<sup>33</sup>

Though in the ultimate analysis *Rasa* experience which is in nature of an experience of truth culminates in a single experience, it appears to include other experiences also that become associated with it. As has already been discussed emotions in *Rasa* experience become associated with subtlety as regards truth. These emotions are mainly of two kinds—harsh and tender. In the former the *Citta* gets excited, while in the latter it melts. In these emotions the nerve system also becomes strained or relaxed in view of the above two states of mind. These two states of the nerve system result from emotions on the one hand and from the pronunciation of letters on the other hand. As such the letters that result in giving rise to a state which is favourable to a particular emotion have got some charm in their pronunciation. This charm becomes associated with the emotion. According to *Gunavadins* this is a case of *Sabdagunas*, while according to *Alankaravadins* this is a case of *Sabdalanankaras*. In the statement "The association of word and meaning constitutes poetry" the word not only connotes a sense but also assists it by way of pronunciation. It is this assistance which is known as *Sabdalanankara* or *sabdaguna*. So it has its own contribution in *Rasa* experience.

The subtlety of truth which we see in *Rasa* experience often appears in the form of similarity, corroboration, mention of the

cause, contradiction etc So these elements also assist *Rasa* experience Similarity assists *Rasa* in the following manner —In the course of *Rasa* beauty relating to face is the subject matter of poetry Here beauty is not beauty in general but beauty in particular This particularity, however, is the subtlety pertaining to it In order to give expression to this particularity lotus, moon etc are used as *Upamanas* For example—the face is like the lotus, the face is like the moon etc The following well known verse of Kalidasa brings out clearly as to how similarity assists *Rasas* by way of giving expression to subtlety regarding truth —

मञ्चारिणी दीपशिखैव रात्रौ य य व्यनीयाय पतिवरा सा ।  
नरेन्द्रमार्गरे इव प्रपेदे विवरणंभाव म म भूमिपाल ॥

—*Raghuvansha*

Here Indumati who was seeking for husband has been compared to the moving light of the lamp and each king has been compared to a palace on the highway Slimness, lusture, movement etc are the attributes of Indumati and hugeness, dismay etc are the attributes of the king here This similarity gives expression not only to these attributes but also to the subtlety pertaining to these This, however, enhances the beauty

The manner in which corroboration etc give expression to subtlety regarding truth has already been discussed by me in my work entitled 'Kavyasatyaloka' So it need not be discussed here These elements of similarity etc come under *Arthalankaras* So these *Arthalankaras* also assist *Rasa*

## Fourth Udyota

# Critical examination of RASAS like SRNGARA etc.

### Experience of truth in the form of *Vira Rasa*

Life is nothing but activity and this activity results from courage. So the emotion of courage is supreme. The whole world rests on this emotion<sup>31</sup>

This pervades the whole world. This pervades one and all. So this permanent emotion is supreme. *Vira Rasa* proceeds from this emotion<sup>32</sup>

It has already been stated that the permanent emotion of *Vira Rasa* is courage. This courage subsists in both the individual and the society. So *Vira Rasa* which is related to the above emotion has some speciality from other *Rasas*. Moreover, though courage is an innate emotion, it has some incentives also. Among these incentives the elements such as life force (*Prana*), *Dharma* and nation (*Rastra*) are worth mentioning. Other elements can, however, be included in the above elements. According to these elements this *Rasa* is threefold—*Pranavira*, *Dharmavira* and *Rastravira*. The courage deriving its inspiration from life force has economic world as its field. So *Pranavira* can be termed as *Arthavira* also.

Courage finds expression in many ways such as labour, struggle and war. In case where there is no resistance courage

expresses itself in the form of labour or endeavour. Put in case resistance exists it expresses itself in the form of struggle and war. From the point of view of society this struggle and war come under revolution. In all such cases we have *Vira Rasa* and it is in the nature of an experience of truth.

Labour existing in courage is of two kinds—physical and mental. In physical labour courage is explicit. So it has some speciality. Further, in cases where courage becomes subordinate to some other emotion it ceases to be a case of *Vira Rasa*. For example, in *Sringara* etc there may be an element of courage but prominence goes to *Rati* etc. So these are the cases of *Sringara* etc.

In Sanskrit literature we often come across *Vira Rasa*. In *Ramayana* and *Mahabharat* it has a significant position. In *Kalidasa* also it is this *Rasa* which finds expression in the description of the service of cow rendered by *Dilipa* and the description of the penance practised by *Parvati*.

#### Experience of truth in the form *Karuna Rasa*—

The destruction of the desired object gives rise to sorrow. This sorrow has its access everywhere. Here courage disappears and *Karuna* makes its appearance.<sup>36</sup>

It has already been stated that the permanent emotion of *Karuna Rasa* is sorrow. Sorrow subsists in both the individual and the society. It is of two kinds—one resulting from the destruction of the desired and the other resulting from the happening of the undesired. Though the happening of the undesired generally includes in itself the destruction of the desired also, it is termed happening of the undesired where such a happening appears obvious and it is termed as destruction of desired where such a destruction appears obvious. Destruction of the desired results in disappointment. So there is loss of courage in sorrow. The desired is mainly threefold—

money, religion and individual) The undesired is also threefold—worry, disease and death

#### Experience of truth in the form of *Raudra Rasa*—

Evil gives rise to anger This anger gains strength at the level of the society It is the root cause of struggle *Raudra* proceeds from this <sup>37</sup>

The permanent emotion of *Raudra Rasa* is anger It exists in both the individual and the society It results from the happening of the undesired The undesired is of many kinds—relating to money, relating to religion and relating to nation etc The undesired relating to money is seen particularly in the labourers It is the work of the rich class and is in the form of economic exploitation. So the labour class has a feeling of resentment towards the rich This resentment induces the above class to act So it is natural for the rich to apprehend trouble from the labour and consequently to show resentment towards it Thus this resentment results in class struggle

#### Experience of truth in the form of *Sringara Rasa*—

Woman is a great attraction So love towards her is natural Here heart finds a solace *Sringara* proceeds from it <sup>38</sup>

The permanent emotion of *Sringara Rasa* is love towards a woman Among the emotions relating to attraction it occupies a supreme position Just as it exists in the proximity of the object of attraction, so it can exist in the separation of that object also Thus it is of two kinds Consequently *Sringara Rasa* becomes twofold—*Sringara* in union and *Sringara* in separation The permanent emotion of love passes through many subtle stages in life So the above divisions can be further subdivided in many ways The love relating to *Sringara* is a unifying factor So it gives rise to groups in the form of families in society Moreover, our heart finds a solace in this emotion So it acts as a relief in the struggle prevailing in

society Further, this emotion is not opposed to courage and action So it is likely to assist the social struggle also

### Experience of truth in the form of *Vatsalya Rasa*—

The children are innocent by nature So there is a feeling of oneness towards them This gives rise to *Vatsalata* and *Vatsalya* appears <sup>39</sup>

It brings about coherence in the world and gives rise to family life Our heart finds a solace here We cannot reject this element <sup>40</sup>

It has already been stated that the permanent emotion of *Vatsalya Rasa* is affection The object of this emotion is a child A child is known for his innocence and simplicity So we have a feeling of oneness in the form of affection towards him Sometimes this feeling becomes associated with the feeling of oneness resulting from blood relation also It makes affection all the more intense This is what we find in the case of affection towards son etc

Like *Srngara* this *Rasa* also is of two kinds—*Vatsalya* in union and *Vatsalya* in separation It can further be subdivided in many ways

The emotion of affection is a unifying factor So it gives rise to groups in the form of families in society Moreover, our heart finds a solace in this emotion So it acts as a relief in the struggle prevailing in society Further, this emotion is not opposed to courage and action So it is likely to assist the social struggle also.

### Experience of truth in the form of *Hasya Rasa*—

Deformity gives rise to laughter It has a great attraction Our heart finds satisfaction here *Hasya* proceeds from it <sup>41</sup>

The permanent emotion of *Hasya Rasa* is laughter. It has been already stated that it results from seeing some deformity. In this deformity attraction towards the object does not come to an end, but the intensity of inclination towards the object simply decreases. So this deformity is a sort of impropriety. In imitation also cases of slight impropriety come under *Hasya*. In *Hasya Rasa* impropriety does not appear as a defect of *Rasa*. So *Hasya Rasa* is different from *Rasabhasa*.

In *Hasya Rasa* physical expressions are explicit. So it is regarded to have six divisions like smile etc according to the above expressions. In these divisions internal nature also becomes associated. But it does not seem to be proper to differentiate this nature as good, bad etc.

In laughter relating to *Hasya Rasa* *Citta* feels pleasure. So this element acts as a relief in the social struggle. Moreover, this element is not opposed to courage and action. So it is likely to assist the above struggle also.

#### Experience of truth in the form of *Bibhatsa Rasa*—

Distraction gives rise to aversion. Here the mind turns away from the object and courage slows down. *Bibhatsa* proceeds from it.<sup>42</sup>

It has been already stated that the permanent emotion of *Bibhatsa* is aversion. In aversion one becomes disinclined from the object of aversion. Bharata etc have recognised three divisions of this *Rasa* according to the divisions of aversion. These are as follows—Exciting, repulsive and pure. Here the emotion relating to the last division is not different from indifference. So it is proper to include it in indifference.

#### Experience of truth in the form of *Bhayanaka Rasa*

Distraction gives rise to fear. Here courage is obstructed and mind becomes overpowered. *Bhayanaka* proceeds from it.<sup>43</sup>



The permanent emotion of *Bhidyana* Rasa is fear. Here consciousness is overpowered by the object. So the course of courage is interrupted. But this interruption is temporary. So with its removal courage again finds its course.

#### Experience of truth in the form of *Adbhuta* Rasa

Here the object is otherworldly. The permanent emotion is wonder. The mind comes to a standstill. *Adbhuta* Rasa appears here.<sup>44</sup>

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The permanent emotion of *Adbhuta* Rasa is wonder. Here the consciousness is unable in its reactions of attraction etc. and as such comes to a standstill. The reason for this is the otherworldly nature of the object. Such other-worldly nature is rare in the world, so it produces wonder. Moreover, otherworldly elements in poetry are often symbolic. So their otherworldly character is removed. In that way further, even this otherworldly character often derives its strength from the beliefs of the people. So it can be termed, in fact, worldly in that sense.

#### Discussion as to whether *Santa* is a *Rasa* or not

The emotion of love is natural and exists in the hearts of all, while *Sama* is attained through practice and exists in the hearts of the *Yogins*.<sup>45</sup>

In *Sama* the object is otherworldly and is generalised by its very nature. The difference being, thus, obvious *Santa* certainly differs from other *Rasas*.<sup>46</sup>

In order to discuss as to whether *Santa* is a *Rasa* or not, it is necessary as to whether the elements constituting *Rasa* are applicable in this case or not. So we take up the discussion of the elements of *Rasa*. The main elements that constitute *Rasa* are as follows:—

(i) The permanent emotion of *Rasa* is at the normal level of consciousness. So it is accessible to all the *Sahrdajas*.

- (2) The permanent emotion is related to worldly objects  
 (3) Generalisation

*Sama* which is the permanent emotion of *Santa* is attained through sustained efforts. So it is not accessible to all the *Sahridayas*. It may be argued that it is accessible to those who are calm and quiet by nature. Here we reply that such people are rare. Others who do not possess such a nature can attain it only through sustained efforts. That is why people have been advised a course of detachment and practice in this respect.

It may further be argued that people in general also have *Sama* to some extent. Even Bharata supports it by saying that it is seen somewhere. Here we reply that this kind of *Sama* which has been slightly touched upon can prove its existence in poetry only as an emotion and not as a *Rasa*. A question further arises that in *Sama* indifference also is present. So which emotion is to be accepted in such a case. Here we reply that in *Sama* indifference also is often present and in indifference *Sama* is often present. So with both the emotions occurring simultaneously we shall have to adopt the principle that the name goes to the principle one and as such shall accept the emotion that is prominent there. It will be improper here to argue that in the light of the statement "स्व स्व निमित्तमासाद्य शान्ताद्भाव प्रवर्तते" the state of tranquility is a basic one and as such *Santa Rasa* occupies a prominent place, because this state of tranquility is different from the permanent emotion existing in the form of *Vasana*.

The objects of *Sama* are *Atman* etc and these are internal and otherworldly. It may be argued that here, too it is the worldly objects that appear initially and we have a feeling of indifference towards them. Here we reply that this indifference is inspired by *Sama* which rests upon *Atman*. The advocates of *Santa Rasa* may argue that this sort of division of objects into worldly and otherworldly ones is unjustified. So it is not proper to keep *Santa* as distinct from other *Rasas*. Here we reply that it is

the otherworldly nature of *Rasa* experience that makes you distinguish it from the worldly experience. If this otherworldly nature is of no consequence, let *Rasa* experience be included in the worldly experience. It will, however, be improper to hold that it is the otherworldly character relating to experience that is important and not the one relating to objects.

Moreover, the form of experience includes in itself the form of the object also that gives rise to this experience. So the experience should be regarded as coloured by the form of the object. If in determining the form of experience we were to ignore this colouring that results from the form of the object, *Rasa* experience will become otherworldly as the spiritual experience is and as such will come to be included in the latter.

In *Rasas* like *Srngara* etc., *Sita* etc are particular individuals. So their Sita-hood etc are removed and they appear as woman in general etc. In *Santa Rasa* this is not possible in the case of *Atman* etc. So these cannot be generalised. In the absence of their generalisation, *सम्यक्* also cannot be generalised. It may be argued that *सम्यक्* in the form of an individual is taken as a sage etc. So the generalisation is there. Here we reply that the generalisation relating to *Vibhavas* alone is the cause of the generalisation relating to *सम्यक्*. So in the absence of generalisation relating to *Vibhavas* appearance of *सम्यक्* as sage etc cannot be regarded as a case of generalisation. Here *Sahridaya* has *Sama Sama*, however, is the absence of attachment and hatred. So the sense of ego which is related to attachment and hatred also disappears here. It is only when one has ego, that there can be the possibility of the adherence or avoidance of a particular relationship. *Sama* which is free from this ego has generalisation as its integral part. In the circumstances generalisation as we find in *Rasa* is absent here.

Thus *Santa* comes under spiritual experience and not under poetic experience.

### Discussion as to whether *Bhakti* is a *Rasa* or not

Love in *Bhakti* is otherworldly. It exists in the hearts of the devotees. The object also is otherworldly here and is generalised by its very nature.<sup>47</sup>

It is a great *Sadhana*. Our heart finds a solace here. The difference being, thus, obvious, *Bhakti* certainly differs from other *Rasas*.<sup>48</sup>

Love towards gods etc. which is the permanent emotion of *Bhakti* is attained through sustained efforts. So it is not accessible to all the *Sahridayas*. It may be argued that it is accessible to devotees of God. Here we reply that such devotees are rare. Others, however, can attain it only through sustained efforts. That is why people have been advised a course of detachment and practice in this respect.

It is true that people in general also have *Bhakti* to some extent, but this sort of *Bhakti* which is slightly touched upon can prove its existence in poetry only as an emotion and not as a *Rasa*.

The objects of *Bhakti* are gods etc. and these are internal and otherworldly. It may be argued that this sort of division of objects into worldly and otherworldly ones is of no consequence for determining *Rasa*. Here we reply that it is the otherworldly nature of *Rasa* experience that makes you distinguish it from the worldly experience. If this otherworldly nature is of no consequence, let *Rasa* experience be included in the worldly experience. It will, however, be improper to hold that it is the otherworldly character relating to experience that is important and not the one relating to objects.

Moreover, the form of experience includes in itself the form of the object also that gives rise to this experience. So the experience should be regarded as coloured by the form of the object. If in determining the form of experience we were to ignore this colouring that results from the form of the object, *Rasa* experience will

become otherworldly as the spiritual experience is and as such will come to be included in the latter

In *Rasa* like *Srngara* etc., Sita etc. are particular individuals. So their Sita-hood etc. are removed and they appear as woman in general etc. In *Bhakti Rasa* this is not possible in the case of gods etc. So these cannot be generalised. In the absence of their generalisation, *प्राश्य* also cannot be generalised. It may be argued that *प्राश्य* in the form of an individual is taken as a devotee. So the generalisation is there. Here we reply that the generalisation relating to *Vibhasas* alone is the cause of the generalisation relating to *प्राश्य*. So in the absence of generalisation relating to *Vibhasas*, appearance of *प्राश्य* as a devotee etc. cannot be regarded as a case of generalisation. Here *Sahridaya* has devotion. Devotion, however, is the absence of attachment and hatred. So the sense of ego which is related to attachment and hatred also disappears here. It is only when one has ego that there can be the possibility of the adherence or avoidance of a particular relationship. Devotion which is free from ego has generalisation as its integral part. In the circumstances generalisation as we find in *Rasa* is absent here.

Thus *Bhakti* comes under spiritual experience and not under poetic experience. Moreover, in his statement 'भगवान् परमानन्दस्वरूप स्वयमेव हि । मनोगतस्तदाचारो रसतामेति पुष्कलम्' Shri Madhusudan Saraswati has accepted that *Bhakti* is nothing but spiritual experience.

*Alankarikas* have recognised many kinds of *Bhakti*, such as *Madhura* etc. Here other emotions are also associated. In *Madhura Bhakti* it is the emotion of love that is associated. When this emotion is otherworldly and culminates into *Bhakti*, it is *Bhakti* which is ultimately realised. In case this emotion is worldly, there is a touch of *Srngara* also. In other forms of *Bhakti* like *Sakhya*, *Dana*, *Vatsalya* etc., if *Sakhya* etc. culminate into *Bhakti*, it is *Bhakti* that is ultimately realised. Otherwise realisation of the emotions of *Sakhya* etc. should also be accepted there.

## Fifth Udyota

### Critical examination of the defects of RASA

In *Rasa* there is truth everywhere and this truth has subtlety. This brings about relish of *Rasa*. The reverse, however, results in defect.

Experience of truth requires two elements—truth and subtlety as regards truth. So the same are needed for *Rasa* experience also. In the circumstances if both these elements or any one of them is absent, it becomes a case of defect in *Rasa*. It is mainly of four kinds—appearance of untruth, grossness relating to truth, falling somewhat short of subtlety regarding truth and lack of clarity. Appearance of untruth is again of two kinds—lack of possibility and association of doubt. So far as the defect in the nature of lack of possibility is concerned, it takes into consideration the characters as well. This is so because in poetry the delineation of behaviour etc. is with reference to particular characters. If, however, a particular behaviour appears likely with reference to a particular character, it is not a case of the above defect. Take for example the case of crossing of ocean etc. This is not impossible for Rama etc. So such a description cannot be regarded as having the above defect.

In the same way if a particular behaviour seems likely in a particular place and time, the above defect does not appear. This applies in the case of the description of five husbands with refer-

ence to Draupadi. Where, however, the description in hand continues to appear unlikely inspite of the consideration of characters, place and time, the above defect remains intact. Description of courage with reference to a coward, description of anger of the disciple towards the preceptor and description of love pertaining to ordinary people with reference to superiors and gods come under this category. In the circumstances the defect named "reversal of characters" as mentioned by *Alankarikas* can be included in the above defect.

**Grossness relating to truth** -Generalisation requires subtlety regarding truth. So in case of grossness regarding truth generalisation cannot come into being. So it is evident that it is a case of defect. Abhinava has enumerated an impediment in *Rasa* experience, namely "स्वगतत्वनियमेन परगतत्वनियमेन च देशकालविशेषाभेदः". Here subtlety is lacking. So generalisation cannot take place in this case. As such it comes under the above mentioned defect. Moreover, the impediment in *Rasa*, namely 'निजसुखादिविवर्षीभावः' which Abhinava has enumerated can be removed by taking recourse to subtlety regarding truth. So this also can be included in the above defect.

**Falling somewhat short of subtlety regarding truth** —

Love relating to animals and birds lack in subtlety as compared to love relating to man and woman. So it is a case of this defect. So far as the description of fear relating to animals and birds is concerned, it does not lack in subtlety. So it is not a case of this defect. Love where many lovers form its object and love which is not mutually reciprocated suffer from the lack of subtlety. So these come under the above defect. Same is, however, the case when accessories, *Rasa* and permanent emotions are mentioned by name.

**Lack of clarity** —In poetry description of truth needs, besides subtlety, clarity also. So in case it is lacking in this respect it is a case of the defect named lack of clarity.